UNDER THE VOLCANO

snapcase

#56

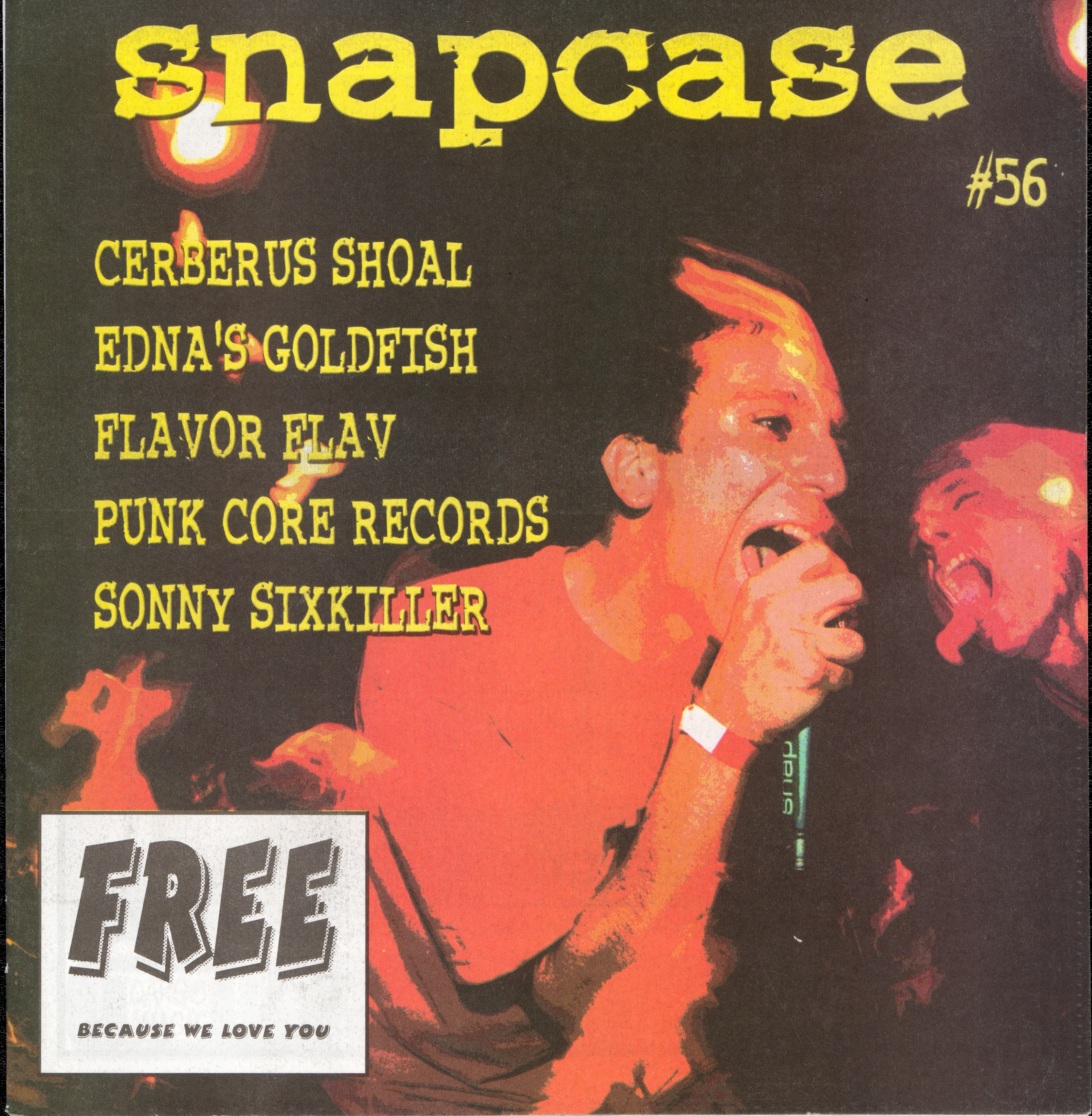
CERBERUS SHOAL

EDNA'S GOLDFISH

FLAVOR FLAV

PUNK CORE RECORDS

SONNY SIXKILLER



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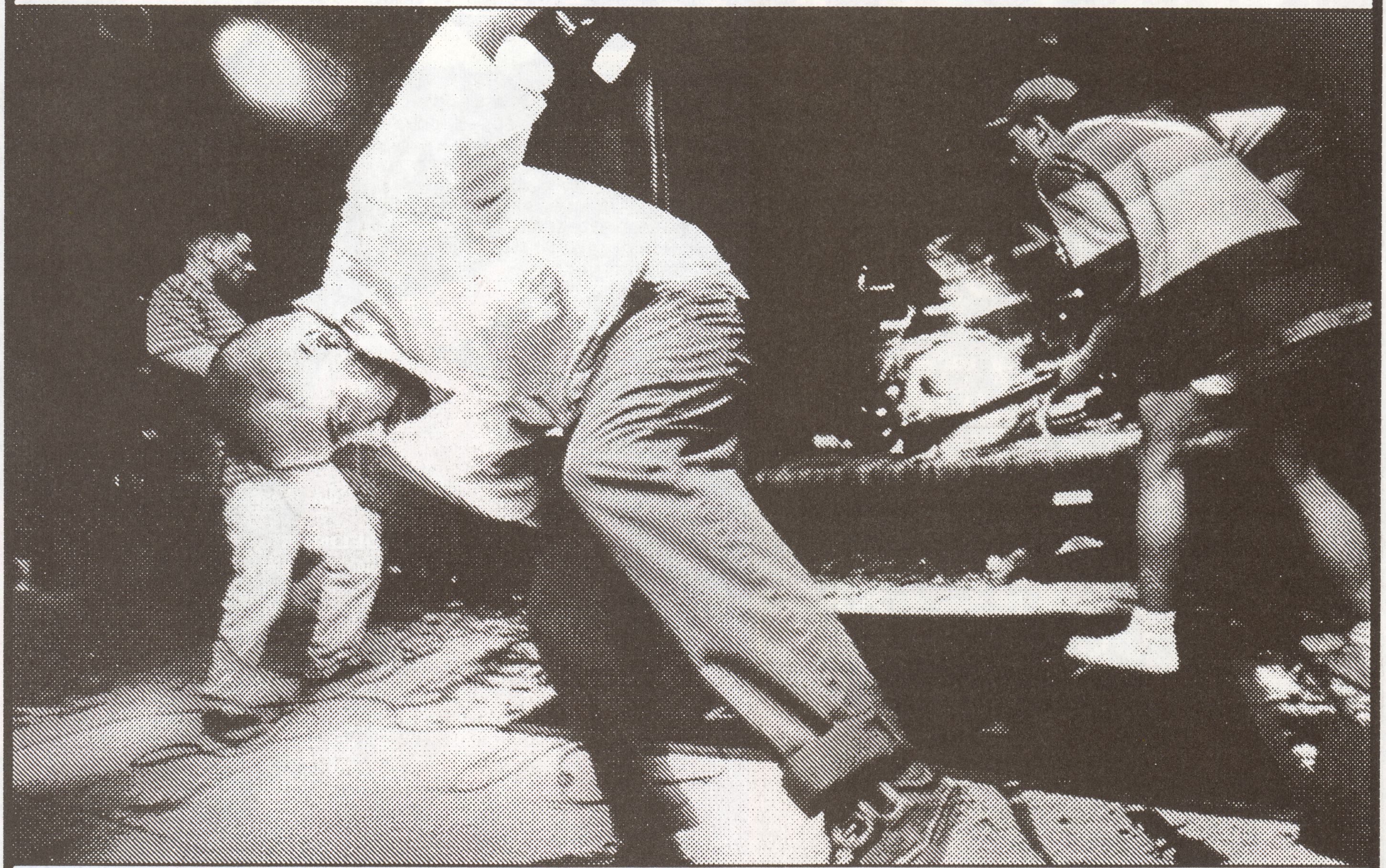

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"Your problem Rich, is that you want a relationship with a normal girl...and YOU'RE not normal." -The Incredibly Wise Mr. Hymson

From the Editor

Rich Black

HEY KIDS...I GOT THIS LETTER EMAILED TO ME, AND THOUGHT I'D PASS IT ON TO YA. IT'S FROM LOU AT JUNK RECORDS, REGARDING THE COMP *SOMETHING IN THE WATER: THE SECRET HISTORY OF LONG ISLAND PUNK*, WHICH WILL BE OUT SHORTLY...

Gentlemen,

Lou from Junk Records here... just wanting to let you know that I received your latest ish and am excited that you are releasing the LI punk comp. I've got about 75% of that stuff on vinyl (Dead Virgins, Horror Planet, Sea Monster and Ism) and were friends with alot of those guys back in the day (Paul Quigley aka "Party Frank" from Horror Planet, Pat "the Rat" Santinello, Big Mike and Steve Musso from the Dead Virgins, and Arthur and Fred from Sea Monster, briefly).

You guys must have had to deal with most of those guys recently, to obtain masters and whatever and this is leading up to my next question. I'm friends with Joe Truck, from the Snakecharmers, who has been out here in LA for the last year or two, and he mentioned to me one night that he used to be in a band called Chop Shop, who I remembered used to play this place in Queens called Subway, alot. Well, he's still in contact with alot of people from the Queens/LI scene from the early/mid '80s (Greg Fassolino, who had a band called the Naked and the Dead, Jack Sheehy from Dutch East, Paul Burgess from TVT recs who used to DJ Subway along with Pat the Rat) and I thought it would be a great idea to have sort of a Reunion BBQ/Beer Blast in Eisenhower Park (like back in the old days...a buddy of mine, Adam Schwartz, who used to be the Punk Party King of LI back in 82-83, used to put them together along with Joe Scum, who did that "Party of the Piss Drunk" back in 85/86).

Anyway, do you think it would be worthwhile to put an ad in your classified section pertaining to this potential event? I know you guys are distributed all over the Island, so I think your mag would be the best vehicle to advertise this (I always thought the *Island Ear* was a shit rag). Also, would you guys be interested in helping out in any way? I know a lot of those people on your comp would be there if they knew it was happening. I'm working with Greg and Adam right now in trying to make this happen, but being out here in Long Beach, CA makes it a little difficult.

Let me know what you think. Also, I'd love to get a copy of that comp. What's the price, postpaid? And by the way, thanks for always having a kind word to say about our bands. I really appreciate it. Even if I am originally from Queens....

Lou Carus

WANNA SEND US AN INTERVIEW?

We're experimenting a bit here. *Under the Volcano* is looking for high-quality interviews to publish. We like many genres of music, but Punk Rock generally sets our loins on fire. Call or email us first about your interview ideas. We'll require hearing the band first of course, and have some simple guidelines (below) once you get the go-ahead. Remember, there are no guarantees -- we're kind of dicks about the right "mix" of bands for a particular issue, and hafta REALLY like what a band is doing to run a feature.

INTERVIEW GUIDELINES

Please make the interview informative, interesting, and maybe even funny; questions like "What are your influences ?" are a NO NO! Allow the band's personality to shine through, and don't forget to mention the band's current release. Please follow the general Q&A format within these pages. Do NOT type in all captial letters, and please include an introductory paragraph that runsbetween 150-200 words. Interviews are to be send by EMAIL ONLY. Cut n' paste the interview into the body of the email, as we will not accept "attached files." Send tons of band photos and graphics, which will not be returned. Yeah, I know, all these rules...tough shit.

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Columns

MODEL
GREG GROOVY

One of the nice things I read lately was the government was toying with the idea of detonating an atom bomb on the moon. They wanted a bomb so large that you would be able to see the mushroom cloud on earth. Why? So Uncle Sam could prove to his Russian drinking buddies that when he whips out his goods, he knows how to make the ladies holler! The big dick theory comes into play yet again! Two countries have to prove to one another who's more hung than the other.

What I find astounding is the fact that even when I suspected fucked up things were going on, they turn out to be even more fucked up I could have imagined. Then I found out that bastard Carl Sagan was doing the mathematics to figure out how much nuclear matter would be needed to create a sufficient explosion. He took this secret to his grave! Maybe it was karma that killed ol' Carl.

Another interesting story I've heard recently is the Skuld Records house in Germany was raided by police. It seems Germany enforces their anti-symbol policies (orginally inetended to focus on the sawstika) so strongly that even anti-fascist logos with the swastika being smashed to bits are considered illegal. Supposedly, the reason behind the raid was that police were worried about the image on the cover of Doom's *Police Bastard* EP. Doom, being an extremely well-known anti-fascist band, aren't exactly the band you'd think the government would target when it comes to wiping out Neo-Nazis. The people at www.profaneexistence.com are trying to organize benefits and generate some funds to help Skuld. Go to their site for the latest info.

I've been tinking with the online world and have been coming up with some decent finds. It's nice to be able to find good political links and porn without having to go too far. Besides, I don't like all the weird looks I get from the people at the bookstore when I'm flipping through the lesbian section. I mean, if I'm going to get the latest lowdown on going downtown, I ain't gonna find it in *Boy's Life*. You really can't explain that to some people.

Which brings me to a funny remark I made to a smelly hip hop tough guy. His finger nails were long and filthy, and the bastard decides to make a remark about my dumb hair cut. So I say something to the extent "Hey Freddy Krueger, your girlfriend don't say nothing about those claws?" I then explain there's no way any woman would let him touch her because he'd cut her to shreds, not to mention all the old fecal matter that collects on those things. He gave me a Duane catching a whiff of Rerun's smelly ass sort of look. It's one thing to be a tough guy in front of your boys and trying to be a smart ass, but when something is that obvious, I have to step up and drop ya. You may be down with the G-crew but you ain't gotta clue about the G-spot. So who is the real man??? Be-atch!! Domino muddaphucka!

Anyway, Vorgon Massive had a sort of "release" party for the *Future Sounds Of Long Island* compilation at the Spot. Both devL and Nano Frog performed, and the show went out over the airwaves of WUSB, which was quite nice. Some Alternative Tentacles band was also on the bill. The only thing I can remember about them is that their keyboardist had cocktail wiener fingers.

Other things going on with the Massive: Nano Frog has released another CD, this one titled *All Too Human*, devL has released *Death Ray Sunshine* and Action Housecat has also put out *Easy Action* on CD. This has all been done through collective efforts and support amongst the members of the Massive. This is how we're going to keep doing things, and you should expect at least two new CDs from CAR FIRE before fall. Vorgon Massive will have webpage a page up and running shortly... as soon as I get my shit together. I'm a luddite, and using this new high-tech gadgetry takes me 10 times longer than your well-schooled cyber goofball! In the meantime you can email: vorgonmassive@yahoo.com for updates. Send text files only; any attached files will be deleted! Sorry!

I thank everyone for sending us flyers and tapes; now go one step further and write a letter or something. Vorgon Massive is a collective or musicians and visual artists who are trying to create a better future, rather than trying to relive the past! I've said this a million times. We have no interest in marketing ploys. When you simply mail us flyers they appear no different then the 1.5 pounds of corporate press kits, CDs and postcards we get sent. If that's not what you're about, how could we tell?

CLASS WAR
Kevin 1887anok

Report from the Front Line: Washington, DC and Long Island

Before I begin outlining the successful actions that just took place in the fight against capitalism in Washington DC and Long Island. I sadly have to state what should already be apparent. This column is not a propaganda arm of the Modern Times Collective, LI Direct Action Network or any other organization. Rich gracefully gives me space each issue to discuss topics and ideas that I feel strongly on, as well as plug activities that I am involved in. If you want to know a specific organizations standing on an issue, discuss it with that organization. I speak here for myself and no one else.

In Washington, DC on April 16th thousands of activists from around the United States and the world converged to stop the meetings of the International Monetary Fund and World Bank. These two organizations are well known for their support of multi-national corporations interests over the basic needs of the population. Similar to the Seattle demonstration against the World Trade Organization, activists organized into affinity groupings and coordinated a massive direct action. Unlike traditional demonstrations where the individual's only avenue for free expression is making a sign with an unoriginal slogan, this demonstration was truly organized by each and every participant.

For days prior to the Sunday action, trainings of every conceivable kind were available for individuals looking to hone in on their skills in prison support, locking down, street medic, non-violence, media, un-arresting, and puppet making. All of these activities took place at the convergence center, a multi-purpose warehouse where hundreds of activists of all stripes collected in unity. Ideology, sexual preference, gender and color were of no concern. Hippies and anarcho-punks only had one focus... the impending action. Even when the kkkops illegally shut down the warehouse people moved to the Wilson Center and continued their activities unhindered.

An independent media center was set up so that the protesters could distribute their message outside the bounds of the corporate media who have their own agenda when it comes to these issues. Video, photos and text was available via website while pirate radio was constantly broadcast to the region. On-street interviews were conducted, gathering public opinion for those who do not normally have a voice on mainstream media. No journalism majors here; any media activist of any level of experience could contribute and did. One of Long Island's own played a role in the monitoring of the mainstream media's overall take on the event.

One of the most vital points of interest is how this demonstration was organized. As I stated above, each participant played an important role. Local groups were organized into groups of affinity, or a tight knit collection of 10 to 20 individuals. Long Island came out strong with about 25 activists participating. These affinity groups were then organized into 'pie slices' of the city and met in round table meetings to arrive at a consensus on the plans for that slice. Then these affinity groups and slices came together in nightly 'spokes council" meetings to generally discuss the action. The entire process was enlightening and a tribute to the possibilities of organizing our world on a more democratic basis.

Since at this point to explain what exactly happened during the day would be quite difficult, I will give the Long Island affinity group's story and then provide a general overview of the day's events.

Three-thirty AM, we wake up jittery with only a few hours sleep under our belts. Taxi is the only mode of transport available to access the city from the house we stayed at, being that the metro doesn't begin functioning 'till 8 AM and we have to be on the street at 4:30. (By the way, we stayed that the Crispus Attucks house -- they exhibited what true DIY is all about; buy their album *Destroy the Teachers* and see them when they come to town!) Clad in bandanas, goggles, work gloves, heavy clothes and rain gear we headed out, sure to carry supplies for the day and vinegar to combat the tear gas. When we arrived at our location in west downtown DC, the area at which we were to meet with our other flying squadron comrades was already surrounded by DC's finest. The flying squadrons were affinity groups that would move through the blockade, backing up the lock down crews and creating their own human walls when needed.

We ditched our drums from the Long Island Percussion Squad (LIPS) in the bushes after we exited our cab and darted across a highway and perched ourselves on a ridge just on the outskirts of the city. In the damp morning we waited for 6AM: our time to take to the street. Meanwhile as other LI-ers were converging on our area, waiting in their own crevices, we prepared our final plans. Six AM came and we moved out toward the IMF/WB buildings. Moving swiftly into a main intersection with a lock down crew already in place, we backed up the lines. Officers on motor bikes began circling the group of protesters. Eventually, the activists pushed the police back and claimed the area as a liberated zone.

Long Island moved on in order to secure other areas of the 'pie slice." Along with other affinity groups, we took a six lane thoroughfare and an accompanying side street. Now with the sun up we could see that the protesters had truly liberated all of downtown. Police cars raced at our line in order to break through and allow access for personnel or delegates; regardless of who they were, we weren't letting them through. A brave soul jumped in front of the oncoming vehicles. The kkkops immediately jumped out and attempted to arrest this protester. In the most amazing expression of human solidarity I witnessed that week, LI-ers and others 'puppy piled" the to-be-arrested protester by throwing their bodies strategically upon the individual (a tactic learned at the jail solidarity training). The police were forced to return to their awaiting van. Protesters not only took the street and unarrested their comrade, but ultimately pushed the police vehicle back. After hugs were exchanged and pepper spray was wiped from our new friend's eyes, we moved up to another location.

At this point, still early in the morning, LI backed up another lock down crew positioned a block away from the IMF/WB building. Giant puppets passed by while a Native American Drum contingent kept the spirits high. The brilliance of the liberated zone was that it seemed as if all social human barriers had been broken down and a truly democratic presence was created, if only for that moment. The solidarity continues in the wake of these events...

For your reading enjoyment here is the report of the Long Island May 6th 'Reclaim the Streets" action put out by the LI Direct Action Network / Modern Times Collective. Special thanks goes out to Frank of MTC, Rev. Bob, Andy ADL (for the vegan food) who did jail support. And to Shawn Clap, a fellow *UTV* columnist, who took photos of the event that were featured in the *New York Times*.

On Saturday, May 6 about 75 revelers celebrated a bright summer-like day by "reclaiming" the streets of downtown Huntington, Long Island, rousing shoppers out of their usual consumer slumber. Gathering at the Huntington Rail Road Station about 2PM a colorful band of marchers, skate boarders, and bike riders began a mile and a half trek that would culminate in the main shopping district of town. Along the route people tossed beach balls back and forth while others carried giant paper mache masks. Still others were festooned in vibrant flower head dresses and costumes. One partier even walked the whole route in a bright red lobster costume. LIPS (The Long Island Percussion Squad) kept the energy high with their great drumming. As the marchers neared their destination , they were further elated to see a 25 foot tripod standing in the street with a sitter perched serenely on top. The tripod went up to the utter shock and amazement of the cops who were lazily following the march. The crowd roared its approval as it stepped off the curb, chanting "WHOSE STREETS? OUR STREETS"!! as the drums kept up the tempo. A giant banner was unfurled from the top of the tripod reading: "THIS IS WHAT DEMOCRACY LOOKS LIKE!"

The party went on for almost an hour and a half and completely shut down a usually very busy commercial area which includes a GAP and a STARBUCKS as well as other overpriced yuppie venues. Actually, the tripod crew was forced to set up at a site slightly off the main thoroughfare, but with all the police activity the main drag was effectively shut down anyway. The cops eventually moved in and arrested 15 people, charging them with disorderly conduct--all have been released on bail thanks to great support at the precinct house. One innocent bystander was among the arrestees-taken in for merely questioning the cops as to what they were doing. She was very cool and totally supportive of us. Props also to FNB who supplied a great meal after the party at a local park. Folks were amazed that something like this could happen on sleepy Long Island and they seemed for the most part genuinely supportive. The media coverage was great, ranging from local cable TV coverage to interviews with the NY Times and Long Island Newsday (a large circulation daily) as well as talks with reporters from local town papers.

This action was the culmination of the MAYDAY 2000 campaign put together by the Modern Times Collective. Other elements of the campaign included a series of teach-ins and panel discussions on global capitalism and the revolutionary alternatives to a society based on consumerism and exploitation. This helped lay the ground work for the MTC's participation in the civil disobedience actions around A16. We had over three dozen activists on the streets of DC as an affinity group attached to DAN-NYC. From A16, we moved into high gear for M6, holding planning meetings, making props and banners and doing outreach. Thanks to all the dedicated activists and supporters who made this campaign possible!

The struggle continues: if you are interested in the fight against capital on LI or would like to join us for the direct action against the Republican National Convention on July 31rd thru August 3rd (hell there is a lot of things to protest against the Republicans), get in touch with the MTC/LI DAN: 516.616.3151 ~ www.aao.net ~ mtc@aao.net

Doctorate In Unemployment

Shawn Clap

In my experiences, employment is a lot like getting hit with a stray bullet. I mean, I'm never out there looking for it, it just happens anyway. I'll be just minding my own business at the bar, happily unemployed, drunk on borrowed money ... then BLAMMO!!! Suddenly I'm fighting for a seat on a morning train, off to a job that I am utterly unqualified for. All due to the fact that some jackass decided to hire me on the false pretenses that "I went to college for exactly that sort of thing." I intend to bullshit my way to the top. One weekend in May I received three Career Opportunities in a span of 12 hours. I was just minding my own business.

These jobs I get aren't just any ordinary bullshit jobs either. I will only accept work in the media/ arts business. Not because I am pretentious or anything like that, but because it's what I enjoy. I just don't see the point of wasting my time in some sweaty factory or peddling stocks and bonds to nervous little yuppies. That's what Allah invented robots for.

My friend Conor is no robot. My friend Conor decided that it would be a good idea to climb up a 25 foot tripod in the middle of a busy Huntington intersection, thus grinding Saturday afternoon traffic to a halt. I have to admit, that's not too shabby an idea.

At first, I was quite opposed to my good friend being involved in such a shady, geometrically unsound, half-thought-out protest event. But when I realized that there was no talking him out of this daring feat. Well, I figured I may as well be there to show my support for him. And, perhaps, try to catch him, should he fall.

I almost didn't make it there. You see, the night before I was absolutely fucking nuked, down at the CBGBs. I was there to see my favorite band, The Showcase Showdown. They played all the hits -- "Let's go to Jail," "Fuck You Norway" -- and all the rest. One thing led to another, and by the time I had spent my paycheck at the bar I could no longer properly connect subjects with predicates. It was a certainly in my disadvantage when...

CAREER OPPORTUNITY #1 emerged. The Showcase Showdown and I brokered what appears to be a strictly tentative deal, whereas basically when their singer, Ping Pong, dies, I take his place. That's a real dream job for me. I would end up writing some pompous Henry Rollins-esque autobiography aptly titled *Get in the Volvo*.

CAREER OPPORTUNITY #2 came not long after my contract negotiations with The Showcase Showdown. I wanted to clear my head a bit, so I figured some Wild Turkey over ice would do the trick. The bartender doesn't know my name, but she **does**know what I drink. She'd been pouring out the Wild Turkey for me all night, a good portion of the time not charging me for it either. Nice girl (I suppose). She hands over yet another free drink.

"You know who you look like?" she asks.

"No, tell me, " I answer, expecting an insult.

"Mickey Rourke," she says.

"Mickey Rourke?"

"Mickey Rourke."

Now I've been trying to convince people -- especially pretty women -- that I look like Mickey Rourke for years now. Always to no avail though. But now, here, this strange woman, this strange woman with the authority to lay free booze on a fuck-up like me, is saying that I look like Mickey Rourke. This was a bad scene. I was left with no option but to flee, knowing that one of two things would have happened. I would have either puked on her modern sort of hair cut. Or I would have invited here to grab for the popcorn at the BOTTOM of the bucket, if you know what I mean. In any case, I was certainly apprehensive about the "job" she was offering me. It was merely a temporary position, whereas I was looking for some full-time employment.

My good friend Matt VC slept at my house that morning, because he was in dire need of a shower and had no hot water at his place. We slept only a few hours and were then off to the thing in Huntington. I had enough of a hangover to strangle a giraffe, but I still managed to put on my photographer's costume and load some film in my camera.

It's important to understand that I am not a protester. I protest silently with my dollars. I protest in the voting booth. I am not such an egomaniac that I can feel comfortable yelling in the streets "All of you are wrong and I am right." You see, I am pro-choice. If someone chooses to eat at McDonald's or buy a $15,000 fur coat, well that's their sorry lot in life. I'm not going to block the doorway. It's their choice to be visionless morons.

The sole reason I wanted to go to this reclaim the streets type of protest was the fact that my friend was putting himself in grave danger. I figured I'd bring my camera along to document the imminent police involvement. To keep them in check.

It was exciting. Real absurd human spectacle type of stuff. Drums and chanting in the street, costumes and a daredevil atop a 25 foot high contraption. This is what democracy looks like, so said the banner he was holding. Just a little street party, only without the proper papers filed down at city hall. This is were the police get involved. They start arresting anyone standing in the street, but are helpless about doing anything to Conor, for fear that they may be responsible for his fall from atop the structure. That would be poor policy in front of the growing number of would be witnesses.

All the while I'm clicking photos away. Looking the whole "journalistic integrity" part with my tan vest, sensible tie and expensive looking camera. I mean, for fuck's sake, I'm standing in the street, a crime that has gotten a dozen or so other people arrested so far. But the police let me be. The most they inconvenience me is by politely asking "Sir, please be careful near our cars." I looked the part and I fooled them. Then I fooled someone I should not have been able to.

CAREER OPPORTUNITY #3

"Which paper do you work for?"

"*Harper's* magazine," I tell him. It was the first thing that popped into my mind. Matt VC was reading it at my house a few hours earlier. Seemed as good a credential as any.

"Really? They have you down here?"

"I'm not on assignment. My friend's up on the pole."

"Oh, I see," he said.

"He's a bit crazy," I inform him.

"My name is Robbie Woliver and I'm with the *Times*."

Of course I knew what he was talking about. The big granddaddy of all newspapers. He was talking ***New York** Times* here.

"Hi, I'm Dr. Shawn Clap."

There you have it. How a hopelessly unemployable drunk becomes a photographer for the most respected, most widely read newspaper on the face of the earth, without so much as typing a resume or even telling the truth. I wasn't looking for it. It just sort of happened. You just have to look the part and have friends willing to do put themselves in terribly brave circumstances for next to no reason at all. Look for future photos of mine in *The New York Times*, once I am able to persuade a friend to wrestle a tiger in downtown Centereach.

w .fuckoff.com
Mr. Noiz

I am so fed up with my current job. I am a network administaror for a 100 user company. They are running outdated accounting software. They won't pay for upgrades or for training those of us that support it. There is nothing like the feeling of frustration on a job where you give your input, it's not taken, and the company reels in the mistakes. Repeatedly. I sent resumes out again. I got a call from Company B. They are interested in meeting with me. The interview goes okay. I get the spiel; they're still interviewing, and will get back to me. A few days later Company B makes a surprise phone call and offers me a job, so I ask for a couple more bucks. They call me back in and give me what I asked for. I accept. I tell them that I had a planned vacation and would like to start after that and all is cool. I waited till I told Company A. I gave my two week's notice one year and a day after my start, so in effect I get my two weeks vacation as a check. Pretty good, right? Well, on top of that I get myself a 19% increase in salary.

My first day I find a stack of pads with my name on 'em, as well as a box of business cards next to my new laptop. I am so glad to be out of the mess of a company that I had worked for. So, my first day for my new job comes and goes, and guess what? It's the day that the I LOVE YOU virus breaks out. We do okay, here, but the email system at my old job gets totally slammed and wiped out for two days. As they detain the first suspect, and then release him, this is all over the news like a bad case of gossip. It's just crazy how imbedded society has become in the "computer age." It will only go deeper. Some day someone's going to come up with a virus that implodes your computer just for looking at it. And to back that up, here is a very interesting article that you might want to check out: http://lcamtuf.na.export.pl/worm.txt. It's long and technical, so enjoy.

I have to say that in the past five years I have actually grown to (kill me now) **like** work. Not in the sense that I get excited about going to work, but it has been an extremely useful to me as a learning tool. I've leaned how to build and service my own computers, as well as manipulate operating systems and networks. Five years ago I was unemployed and pretty much worried on what I would be doing to pay my bills. Five years later I now own a house (well, a mortgage) and my own car. Fuck. One month from the date this is published I will be 30, and I'm freaked out about it. But I guess I'll have to get over it!

The RIAA (Recording Industry Association of America) sure has their hands full with all this Napster vs. Metallica stuff going on. If the program is ever done away with, there are about 10 more out there that will take Napster's place. On top of that, you can actually download whole movies off the internet as well. It is good to see that even a band like Limp Bizkit can stand up and support Napster. As a precaution, to the independent music listener, if you use these means to acquire music, continue to support the bands and keep them able to create more music. Later.

The Glass Is Half Full

Jeff Kaplan

Hello everyone. After the fall-out that was *Roachclip*, I needed to take a break and recuperate from all the mess floating in the ocean.

I think Spag did the right thing in stopping *Roachclip*. The original philosophy behind his little zine-within-a-zine was definitely lost (ie, just pissing people off). I can safely say that, had I been good friends with Spag when *Roachclip* started, I never in a million years would have been invited to write for it. So there's my thought on that.

It was fun reading Myk and Coach's column out of the context of *Roachclip*. To Coach -- one of my closest and dearest friends for almost a decade now -- I just want to say good luck with your unemployment. I just hope you stick to the message and idea of your column, and not find yourself a month and a half later back at "Boring Clerical/Cubicle Job Part 2".

To Shawn Clap: you had the best column last month. To the readers who didn't read it, I strongly suggest you pick up last month's column and read it as there's a very powerful message there. Shawn, if that story is true, it's the greatest thing I've ever heard. I have a feeling it's more apocryphal than non-fiction -- but either way -- that was some excellent writing.

I've been doing a lot of backyard-looking-at-the-night-sky-contemplating-my-own-existence recently. And I've come to the conclusion that, for all punk rock and hardcore has protested for and against (say since 1977), this not-so-little subculture of ours has really changed very little -- if anything -- about our society. People seem to stay the same age in the punk scene (14-24 years old seems to be about 90% of the people I see at shows), the older generation (of which me, being not even 27 yet seems to be a member) gives hope to the younger that you can stay a punk forever, while re-affirming the fact that the older punk seems to be the rare exception worth pointing out in one's mind.

As long as people drop out of the scene, punk will remain a subculture rather than a counter-culture, and the punx will never be truly responsible for any sort of significant change.

I'm not saying that the people of today should not protest, boycott, yell, shout, and fight for that soapbox. Awareness of the issues is important -- and living your life in such a way that makes you feel good about what you're doing is also very important. But change on a mass-scale is probably something we will never see attributed to any sort of punk movement.

But...you know what?? That's okay. We're just people who have been lucky/unlucky enough to have born in this particular time. Mankind has lived on this planet such an unbelievably insignificant amount of time as it is -- a blink of an eye, really. And in that insignificant amount of time -- the ideals and beliefs of people and societies have changed over and over and over again.

We happen to live in a time when money is considered more holy than our fellow (wo)man. People seek out excuses to hate members of their own species simply because they are a little bit different, whether it be physically, life-style-wise, or belief-wise. We live in a society where our own technology is taking us over (ie can't even write a column for *UTV* if you don't have e-mail).

But this won't last. It won't last, because NO society has lasted since the beginning of mankind -- and either will this one. Things will change -- some things for the better relative to now, other things worse relative to now.

Cultural evolution seems to be a much stronger force over the long-run than cultural revolution.

Do what you can -- help your more unfortunate brother and sisters out - and pick them up off the ground. This is the time WE live in -- and that's important.

But I still believe in the forces of evolution, and, for whatever I may hate about the world in which I live, I realize that this time is less than a blink of an eye -- and I hope my descendants down the line can pick up the pieces, and learn from the history that we are making now.

COACH'S CORNER

AARON "COACH" PAGDON

The Rabbi leaned in close and whispered into Ezra's ear.

"Do you hear the Sound, my boy?", he said.

"Yes, Rabbi," said the boy.

The Sound resonated, a low dull rumble that caused the legs of the table to vibrate and the crimson liquid in the decanters to swirl about restlessly. 586.

It had the blue blazes of the Cornish hen Billy the hermaphrodite for eleven years nor had the bakery. I shored the walrus, the wharf came winding I well-being had enormous Henrietta Pussycat. Can the ever trenching truncheon-I mean, well, you know what I-the hammock just came alive he said. A perplexed seven mooring Ouch! the grandmother's touch of radiant starring kindling. Has that suit danced like this before, you feebleminded little ass? The Rabbi backed cautiously against the wall but it was already too late. The bowels of hell had opened in a belch of smoke, and out came Kurgasiax.

"Just great", thought the Rabbi, "of all the minions of hell they could have sent, and they had to send Kurgasiax. And I didn't even bring a raincoat." A torrent of filthy, viscous fluid covered the Rabbi from head to toe in seconds. An acrid stench of bile overpowered his senses.

Covered in the vile muck, he fell to the floor and shouted into it, "I never meant to harm the boy! I never meant to harm him!" An icy claw pierced his robe and lifted him to a height of 10 feet. The Rabbi saw Ezra out of the corner of his eye. The boy was removing his shawl and was folding it neatly on the table. As the Rabbi hung suspended, urine flowed from beneath his robe and dripped onto the cold stone surface below.

All right, now that I have your attention, I feel there's something I should confess. My recent unemployment has sappped my will and turned me into a spineless lump, a shambling mass of sloth, an indolent, retarded clown, a mound of uselessness, a tiresome and tired sleepwalker, a slovenly, drooling cretin, a heap of listlessness, a pants-less, dancing ne'er-do-well, a revelling idle fool, a cadaver of action, a rigor mortician of effort, a dozing, lackadaisical Walter Mitty, a dropsy and narcoleptic dandy, a

I should have taken out the trash. I missed that last Beatles' performance on the rooftop of the Apple Records Building. Did anyone catch a glimpse of Ian from Don Caballero in that movie *High Fidelity*? Like Joey's Uncle from those Prego spaghetti sauce commercials from the '70's said, "It's in there!" When distance is the Law, what is the infraction? What is the transgression? I bled onto my trumpet like Maynard Ferguson. I suppose I'll have to answer for this, but honestly, I can't explain it any better than you can. A celestial chorus of angels has descended upon me for what seems like hours. Did you know they play vibes? I'm serious, man, they play vibes.

A sarcastic smile creases his face as he slips out the back door. To be third person, or to be omniscient can be achieved with the slightest effort. Let's watch the movie together, shall we? Isn't it beautiful? Wherever it goes, it's exactly where it always should be. Now there's something you can't Buy.

I feel sad for this. Where is it going? I think we can all agree that that question cannot be answered. Imagine, to be born. It's something that's happened to every single one of us, but none of us seems to consciously know what it's like. I wonder if it would help. I mean, with the little things. If I knew what it was like to enter the world without the logos in my head, a white-minded soul sent hurtling from a warm, dark liquid down a cavernous opening into a freezing cold, blinding and deafening cacophony, would it stop me from getting road rage? Would it stop me from eating bad food? Would I only do what it was in life that I enjoyed? I've got a feeling...

LIP

Keith Thomson

Awareness and Responsibility

I've noticed gaggles of girls heading into their cells on Ave. B and wondered what happened to the hispanic community that occupied it so recently, if their ghosts still live in spray-painted murals? It happened in the West Village. It happened in Soho. It happened in the East Village. Harlem is next. It happens. As I ponder on this situation, I wonder what my value is to society. Where do I figure in to the master plan? Although I'm a fairly educated white kid, I identify with that vanishing community, at least socio-economically. I'm not a corporate slave, nor have I won the internet lottery. I'm an actor. Okay, a bartender. Okay, a cliché. I'm one of many working class people with interest and endeavors in the arts who work in restaurants, theater, film, retail (see any John Cusack movie) etc. Like these communities that are being gentrified, I feel insignificant. Ignored. Unwanted. I don't have the money to buy a politician's vote nor media access to express my concerns and philosophies. I don't feel that I have any representation to voice my concerns. This is all a recent awareness, you see. A sign of maturity possibly, but if I'm at least aware, isn't it then my responsibility to take action instead of just bitching about injustices put forth by "the man"? Mustn't I, at least, exercise my right to vote, my right to elect a representative of myself in government?

There are two major political races that I'm highly aware of, and both have induced in me a sleep anxiety disorder. Now, because I felt such an emotional response, I deem it my responsibility to take action by at least voting. Both feuds are the old Conservatism vs. Liberalism, straw hats, corn cobb pipes and all. I am given no other option but to accept the lesser of two evils. In the New York Senate race, Hillary Clinton's words seem a hollow echo of catchy campaign slogans, but she is of the Clinton-Gore regime. It cannot be contested that the country is in excellent shape at the moment. She gets points on that alone. No, I don't necessarily believe that she has genuine motives but she has yet to actually prove otherwise.

Mayor Giuliani has proven time and again that his motives are solely toward his future political aspirations. He has been an instigator in class conflicts, often using force, and is an incredibly un-diplomatic politician. The thought of that man in a senate committee, OH! The HORROR! The Fuhrer indeed! Well, now he's gone, let's see what Lazio claims to be...

My vote for president goes to.... Not the bullshit issues, not the image. It should go to the man that I want to represent **me** as an American.

Well, that is the ideal but never what we're given. George W. Bush. It's catchy. It sounds good, and vaguely familiar, and his motives are blatantly clear. Did you see those commercials? I, I, I. Me, Me, Me. Public Service? C'mon! I believe that a man generally wears his character on his face, and every time I see that man's face I can easily imagine him gnawing on garbage.

I know that Al Gore has done many questionable things to promote his career but..Well, he also, gets points on the current condition of the country. I mean, he is half of Clinton-Gore. And, is he just very well trained? Or, do I see a human soul behind that robotic front?

I may be fooled, but I believe his ultimate goal is service to humanity. And if he is just very well trained, that's still better than someone poorly trained. So, again, my vote goes...

Well, again, not an ideal, but by process of elimination Gore wins.

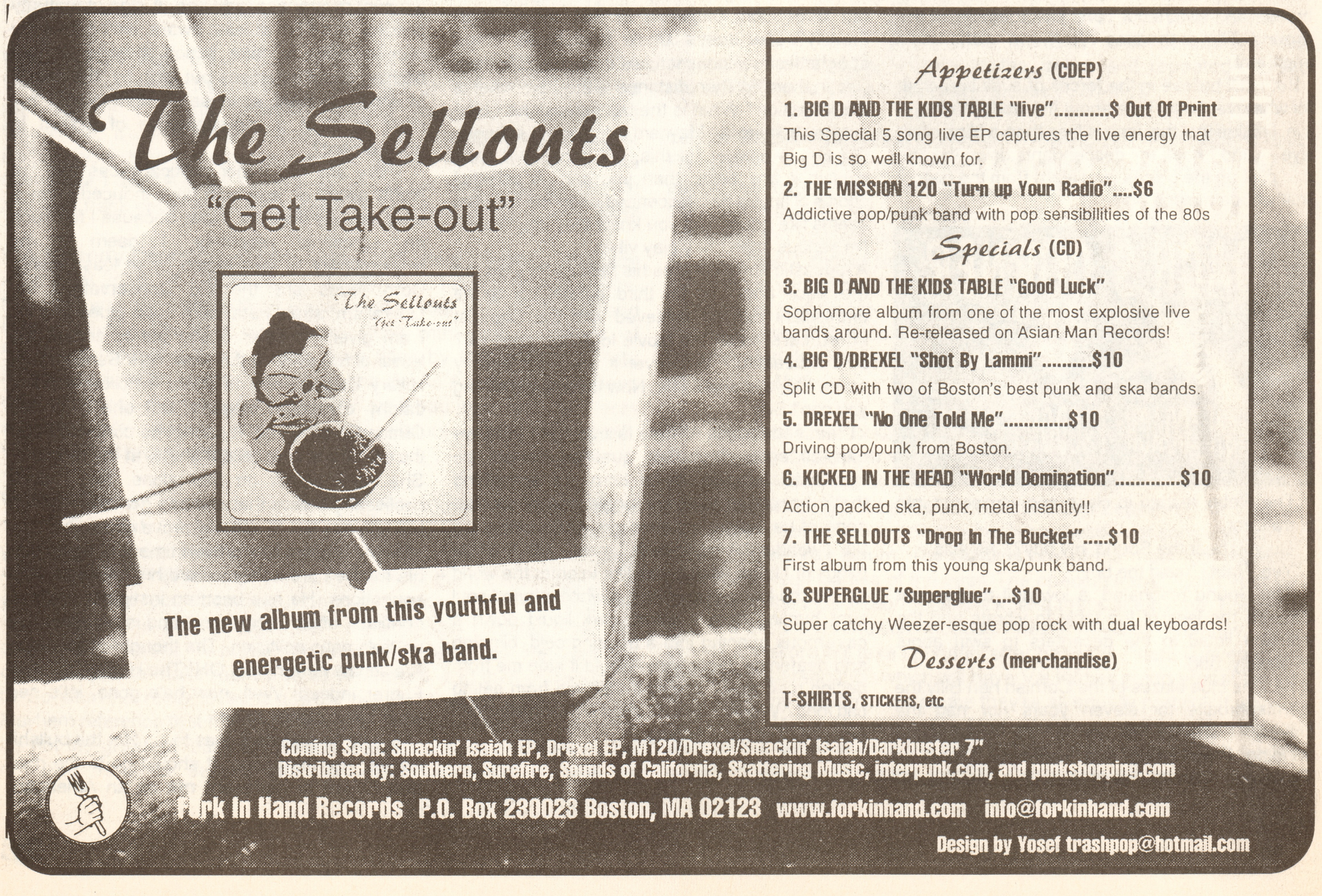
I believe that our fore-fathers left us a constitution of malleable interpretation to benefit all, not just themselves. We are still molding what we are to become. A single individual can have an active hand! I've decided it's time I took responsibility for my position! To be aware! Be active! Step up! Stand up! And use my small voice to be heard and identified with, starting at the smallest levels available to me, using this here little ditty and my right to vote for my governmental representative.

What are **you** doing?

WHEN YOU'RE ON YOUR OWN

MYK

Despite the fact that I seem to do nine thousand record reviews every issue, I don't really seem to be too excited about music lately. There is of course those 1 or 2 albums every month that just knock my socks off, but aside from those, I haven't been real interested. I go to less shows than I used to and I've started to clean out my CD shelves of those border line releases "I might" listen to again. With this lack of interest (excluding 2 Man, which I seem to be spending more and more time with) I have really started to refocus my energies into my second love, movies. I have always been a freak about horror movies. I own a fairly large collection and with the invention of DVD it seems to really be getting out of hand. One thing I have noticed, actually something I've always known but seems more prevelant now, is that the American film companies don't think too much of the American film audience. One movie in particular really hit this home. I am a huge fan of the Italian Horror movie maker Dario Argento, and until recently it has been extremely hard if not impossible to obtain his films. A brilliant home video/DVD company called Anchor Bay has gotten the rights to virtually all his movies and been putting them out uncut and with lots of cool extra stuff. The movie Profundo Rosso, or Deep Red, is one of the most recent releases. I have had a copy of the American releases for several years now, but it wasn't letterbox and DVD quality is so good I had to get it. In the Italian release there is an extra 30 minutes or so of footage that was cut out of the domestic release. Why? Not sure to be honest. It was all plot building material that made the movie considerably more stable than the jumpy American edit. It's actually quite humourus, on the DVD the edited scene are in Italian with english subtitles. They had been cut before the movie was even dubbed. The real reason that movies like this have tons of footage cut out is that the film industry believes we are a bunch of dolts with a short attention span. Movies are cut all the time because they are considered too long for theatrical release. Some of the greatest movies of all time have had scenes cut out for apparently no reason. Aliens for example, had an entire 20 minute scene removed. Nothing important, it just tells you how the fucking colony gets infected with the Alien. Rocky Horror Picture show had 2 song numbers removed because a test audience said it was too depressing, not to mention that every Kevin Smith movie has over an hour of scenes that have been cut out. It is really amazing how little big entertainment industry thinks of it's patrons. It is as big a scam as charging more money for a letterbox video than a pan and scan. After all letterbox is in it's natural state, pan and scan needs extra work done to it so it must cost less. Just a little side bar to all you people who complain about the "black bars" at the top and bottom of widescreen video; moron. When you watch a full screen video you lose more than half the movie, the top bottom and sides are cropped down so you only watch the very middle of the picture. Widescreen, may appear smaller, but you actually see the entire film frame. Movie theatres are rectangular, TV's are square, get it? That's the same mentality that allows censors to randomly cut scenes out of movies because "they aren't that important". Imagine the new Green Day record you ran out to buy. The second line in the third versus is cut out "it wasn't that important." You'd raise holy hell and scream about Tipper Gore and their god damned censor ship. Well it works here to. Stand and judge for yourself what shouldn't be there, not some wrinkley old hag from Idaho who just heard the word "Fresh" for the first time.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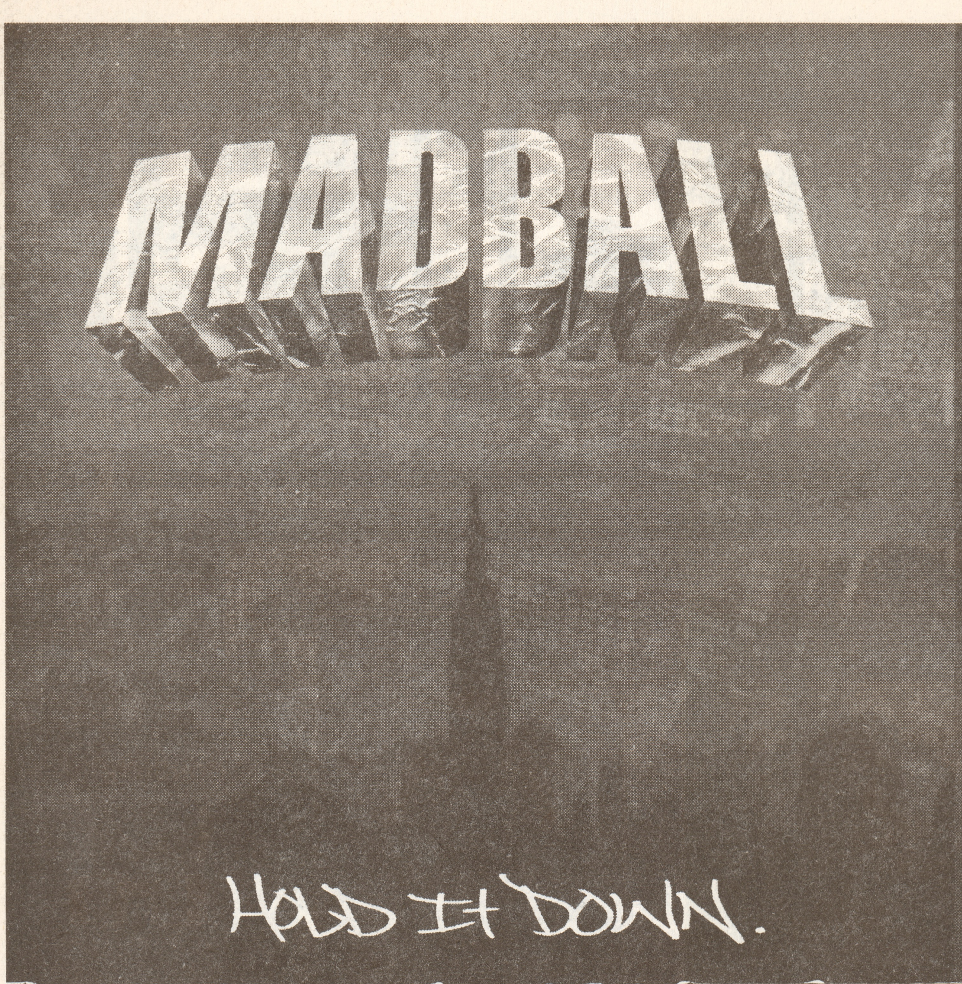
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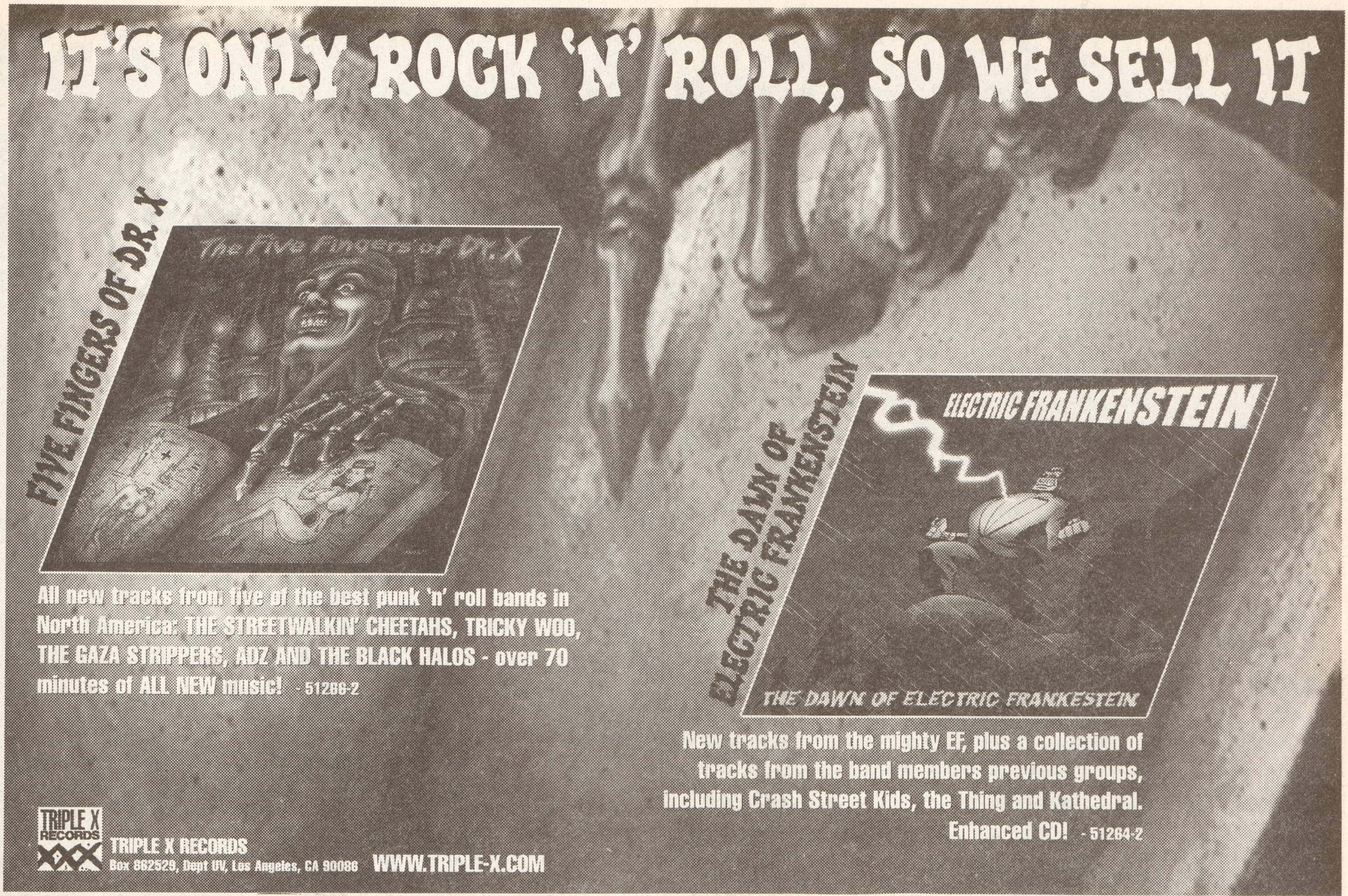
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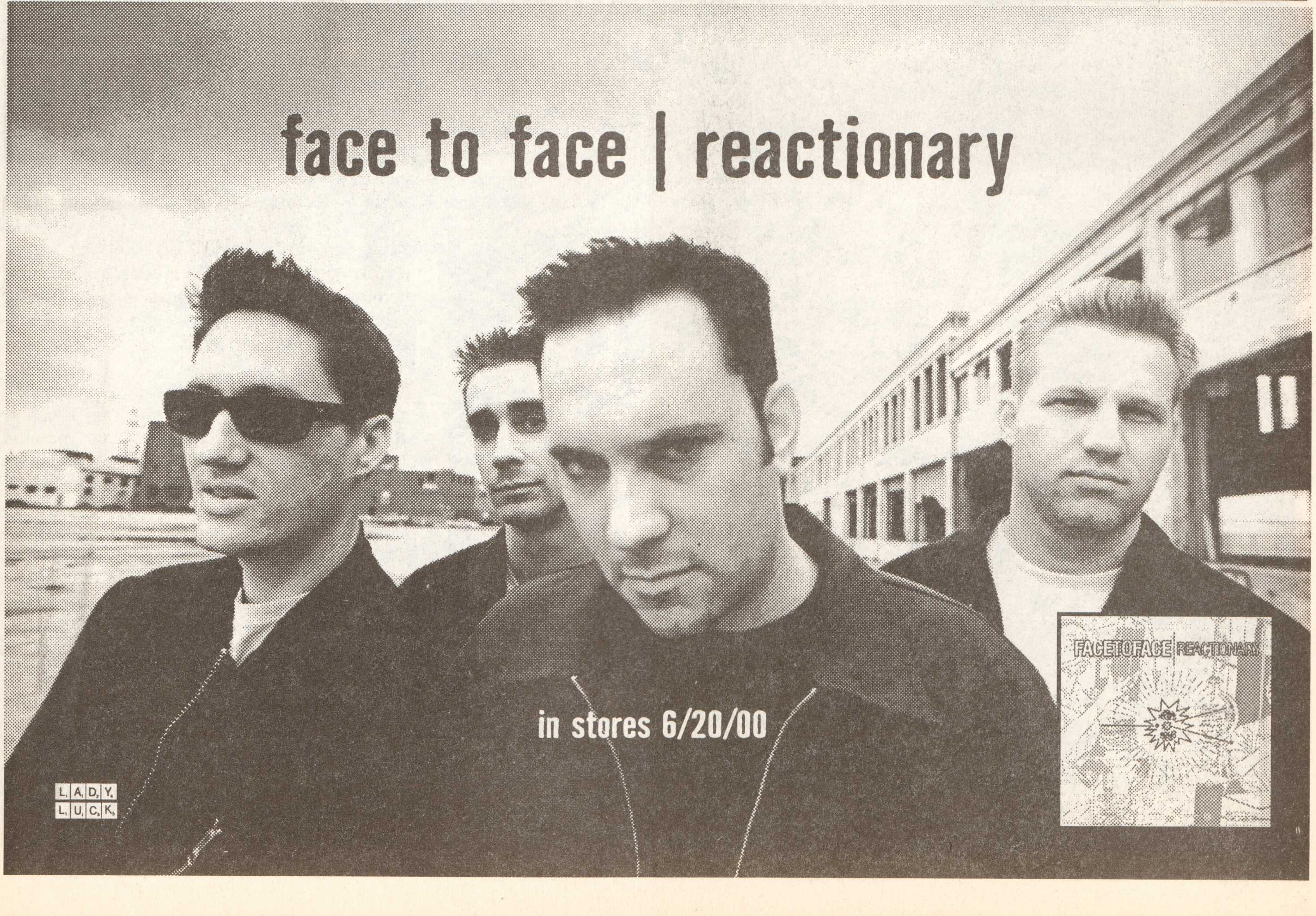
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LADY LUCK

cerberus shoal

by mr. noiz

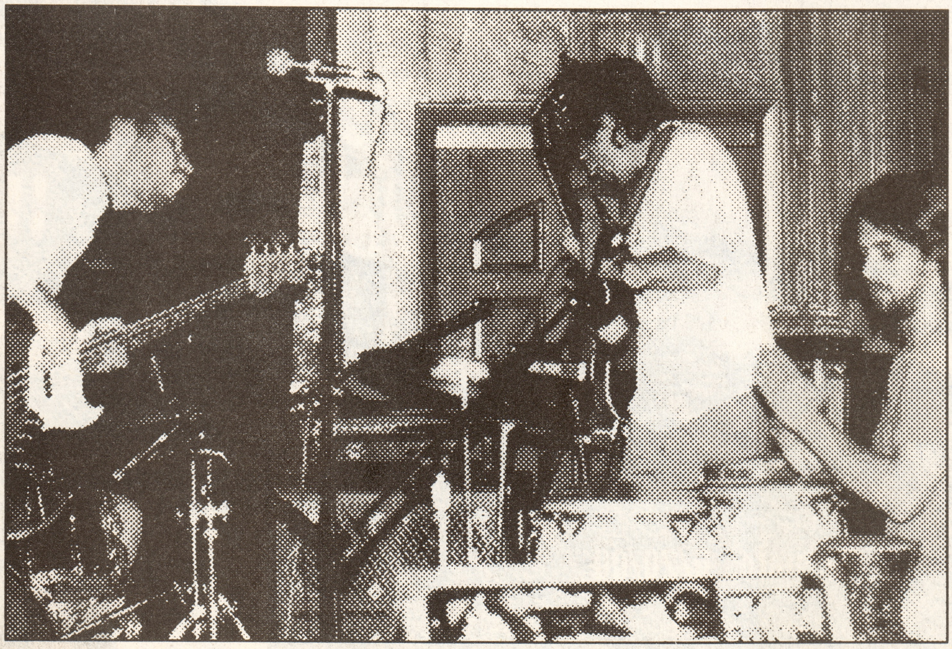
I don't conduct many interviews; in fact this is only my third. When the opportunity to interview Cerberus Shoal came up, I immediately bugged Rich about it. The usual response from Rich is, "I need to hear to them" (which is zine policy, and a damn good one). We went through the motions, and eventually Mr. Black heard the band's latest release on Temporary Residence Ltd. and sent his brief response to me (which was, "Cerberus Shoal is awesome. Go for it"). I set up an email interview with Chriss Sutherland, who plays bass and sings. I was extremely happy with the results. ***-Mr. Noiz***

Under the Volcano: So, what does the name "Cerberus Shoal" refer to?

Chriss Sutherland: Literally, Cerberus Shoal is a pronoun and it's the name of a ocean landmark supposedly located off of Cape Cod. We got the name from the Boston subway "Ride-Read-Return" where we found an old book published by Brown University in approximately 1848. The poem generically spoke of this ship coming to it's imminent doom upon Cerberus Shoal.

UTV: Your sound has developed from a Hardcore-styled band to a fusion of a vast variety of sounds (Psychedelic, Jazz, New Age, Experimental, Indie Rock). Was this a conscious decision or just something that happened over time?

Chriss Sutherland: When we first formed we definitely placed ourselves within the Punk/Hardcore scene. That was in many ways -- musically and ethically -- what we were into, as well as the fact that it was a medium in which to tour and put out records. We listened to Fugazi, Downcast, Still Life, Merel, etc. Yet, we also loved Pink Floyd, Simon and Garfunkel, The Cure, Jimi Hendrix, Depeche Mode and other popular music. So, from our beginning, we kind of listened a lot and tried to hear and be open to all music that came our way. With that in mind we fell upon Tortoise, Slint, Codeine, Can, Bob Dylan, Neil Young etc. We started growing together and broadening. But, the biggest catalyst to our musical growth would be the people we have played with like Josh Ogden, Kristen Hedges, David Mulder and most importantly, Tarpigh. Each of these people opened up a new door and took us to a new place. So I think it was subconscious and conscious. It's growing.



UTV: What is your musical background? What were some of your early influences as a band and how does it compare to what you're listening to today?

Chriss Sutherland: Like I said before Caleb, Josh, Tom and I started listening to Punk and Metal. Pre-high school it was Judas Priest, Iron Maiden, King Crimson, Black Sabbath, The Police, The Red Hot Chili Peppers, Motley Crue, Rush, The Doors etc. Then in high school, on average, we all got into Biohazard, Fugazi, Minor Threat, Dag Nasty, All, Helmet, Pink Floyd, Jane's Addiction, and then the underground with Native Nod, Indian Summer, Moss Icon, Hoover, Lung Fish, Rodan etc. After school came so much and now we're listening to everything: Van Morrison, Super Diamano, Erguner Brothers, Can, Nick Drake, Neil Young and Bob Dylan, Low, Cat Power, James Taylor, Captain Beefheart, Middle Eastern and Arabic Folk music as well as Indian Folk and Classical music. It really goes across the board. Were lovers or mood, melody, rhythm and artistic thought. So, a lot of music applies.

UTV: Caleb, Chriss and Tom seem to be the core of the band that unwillingly had a lot of changes. How has it been coping with new members?

Chriss Sutherland: It has been really difficult but, also amazing. With each new member or members comes a lot of responsibility, creatively and relationship-wise. Whenever someone starts playing with us they become an equal contributing member whether they like it or not. So, a lot of adjusting goes on. All our changes have been over a good amount of time, so we always manage to make a record or two and do some touring with each amalgam. Yet, we write music as a group, very together, so that means when someone leaves -- for the most part -- so does the music we created together. This can be a pain in the ass. **UTV:** Speaking of band member changes, a few years ago you merged with Tarphig, but they aren't in the current line-up. Do you have any future plans to work with them again?

Chriss Sutherland: Yes, they are an amazing group of people. The three of them probably advanced us farther than any other member combination. Tom Kovacevic, Tim Harbeson and Eric LaPerna are amazingly mature musicians with great creative minds. They brought an experience level to our group that would have take us years to reach ourselves. Also, our group combined with theirs to make the six piece Cerberus Shoal lasted around three years, longer than any other combination. We recorded three records and did a lot of touring. We will play with them for the rest of our lives in one way or another. They are great friends of ours, and we hope to keep our relationship growing.

UTV: What type of audience do you reach in Maine? **Chriss Sutherland:** In Maine our audience is pretty eclectic. I think many older people enjoy us as well as younger. We don't attempt to appeal to any one kind of people but, I think we end up crossing a lot of gender/age/taste lines.

UTV: How are they different on the road?

Chriss Sutherland: On the road we tend to play to more scene-based audience. Which is fine and has enabled us to survive. At home there isn't much of a specific scene at all. If there was we would be alone within it. Portland has it's share of Rock and Roll and Folk music, as well as cover bands and younger Punk groups. There is a little Rap and DJ scene, as well as Country and Avant Garde. People here attend all types of shows. No one is really supported that much over the other.

UTV: Do you feel your music reaches out to the Hardcore crowd, or do you feel shut out of that crowd?

Chriss Sutherland: Sure, I think and hope that we can reach anyone willing to listen and let down their walls. I don't think we're going to convince anyone that doesn't want to be convinced. We work hard, we're real people so I think we relate with those types of people. We try not to let crowds of one design or another to get in the way of our connection to each other and the music.

UTV: What kind of shows do you play, and what type of bands do you play with?

Chriss Sutherland: We have played so many kinds of shows. We started out and still play many house and "space" based shows. We have played kitchens, bedrooms, basements, garages, VFW halls and gyms. We have played outdoor and indoor festivals, as well as colleges. Lately, we play more clubs and coffee house type things. On the east coast there were and are a lot of cool club/art spaces like The AS220, The Knitting Factory, The TAZ. We're heading out for a tour next week and it is a combo of all these types of shows. The groups we have played with are as eclectic as the types of shows. We have played with Straight Edge Hardcore and crusty Punk groups to Country and pop groups to avant garde and experimental groups. We have toured with Urban Legends, and we'll tour again with them this summer, and next week we'll do some shows with solo performer Tom LoMacchio. It's all around.

UTV: I sense a feeling of Maine in your sound, or maybe it's because I know you're from Maine. Is there a certain regional influence that you aspire to translate in your music?

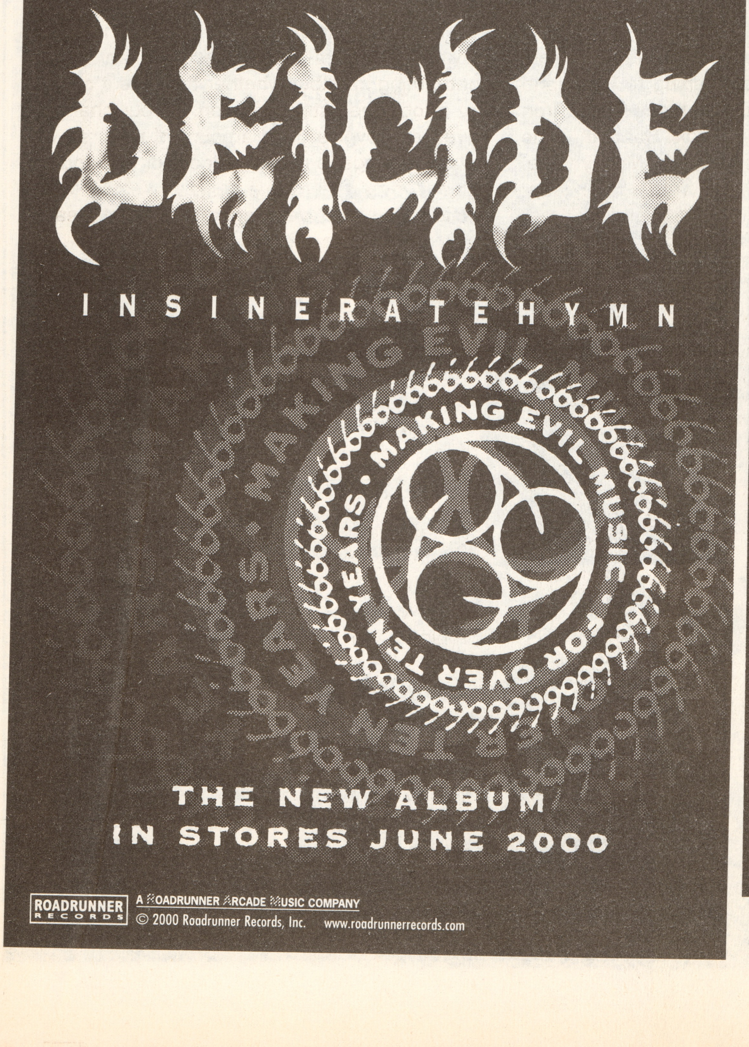
Chriss Sutherland: I would definitely say that we are who we are because of where we were brought up. But, when we joined with Tarpigh that equation was three parts Maine, one part Philadelphia, one part Indiana and one part New Jersey. I think that we draw from many influences musically, socially, politically, philosophically, and for the most part living in Maine has allowed us the space artistically etc. to explore ourselves independently and as a group. Up here we're quite unaffected by trend and pressure. We can experiment, fail, and try again without anyone ever knowing. We can live cheap and concentrate heavily on the music.

UTV: Looking at your bio, it seems as if you had started out in Boston, but now you are based in Maine. What were some of the reasons for moving out of Boston and back to Portland?

Chriss Sutherland: Boston was our first city and it was hard living. A lot of working for little money, which made it hard to find the time necessary to do good music. Rent and living was also very expensive. We lived there a year, and it was amazing for we grew together and had a lot of great experiences. But, when we were ready to record and tour, we knew to be able to afford that type of lifestyle we would have to move closer to family and to a cheaper place. Tom and I grew up in central Maine, so moving to Portland was still something new but, Caleb grew up here so for him it was a compromise.

UTV: Tim Folland is a filmmaker and a friend of yours. The *Elements of Structure* CD is a soundtrack to his films. Are these films available? Was this an improv, or was it penned out musically? Is the movie available? Can you describe this project and how you feel about the end result.

Chriss Sutherland: Tim Folland is from here, and he lived with us in Boston. He was actually a member of the group off and on for a couple of years. He is another great person who we have had the chance to work with. The *Elements of Structure/Permanence* videos are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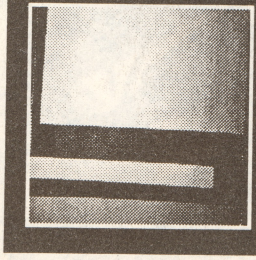

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no longer available. We really only made about 100 copies that we sold on the road. The soundtrack lives on, for CDs are much easier to reproduce. Tim came to us with the video all shot and edited and he asked us to provide a soundtrack. We had just met the Tarpigh guys so we asked them to collaborate. We have a great studio engineer and equipment hook-up so we were able to get all the gear and time volunteered. We set up three TVs in the room and then built a studio in the adjoining room. We did it in a weekend, and on Sunday we watched the films and improvised the music as we watched. We did three takes all together, two of *Elements* and one of *Permanence*. The music was never intended to be released separately but, when we heard the result -- recording and music wise -- we were very excited and we thought it was fit enough to be released. This is where we first bonded with Tarpigh and the whole thing seemed so meant to be. For Caleb, Tom and I, it was some of our first real improvising, and it was such an eye opening experience. We had another Portland group, Interstellar Policemen, play, and they too added a great element of synth and theriman. The end result was super and Marc Bianchi of AIP Records took a chance and released it for us with a great package, so a lot of credit goes to him also. All in all, we're very proud of this record. **UTV:** The band has a "Label Hoping" discography. Any reasons for not staying with one label?

Chriss Sutherland: Not yet has any label really been able to provide the type of support and professionalism that we believe our music deserves. Don't get me wrong; we are very grateful to each label, for without them our music might be sitting right here. But, we write a lot of music and do a lot of high-end recording so we produce a good amount of records. The labels that we have dealt with usually can only do one Cerberus Shoal record a year. So, we have had to use many labels to get everything released, as well as release a lot of stuff ourselves.

UTV: Also I've seen on the Tree Records website pertaining to *And Farewell To High Tide*: "Out of print. Little known fact: This discussion is over." What does that mean?

Chriss Sutherland: We had problems with Tree and they had problems with us. It wasn't a good relationship. They definitely helped us get going but, I believe we provided the same service. This was a hard time.

UTV: You guys are re-releasing your out of print stuff on your own label, Stella White. Is this out of frustration that the releases are not avail? Is there anything you'll be doing different on these releases?

Chriss Sutherland: We re-released our older records on the mock label Stella White because they were out of print and we felt that there was demand for them, and we were touring and had no records and people were asking etc. Also, we remastered *Elements*... so we wanted to get that out. I think we just love our records and want them all to be available, because they are very important as far as the whole story goes. For the most part Stella White does not exist. We started it with the first 12" but, always it was only out of necessity. We have no interest in maintaining a record label, for the group is hard enough.

UTV: Will you be re-releasing your self-titled first release?

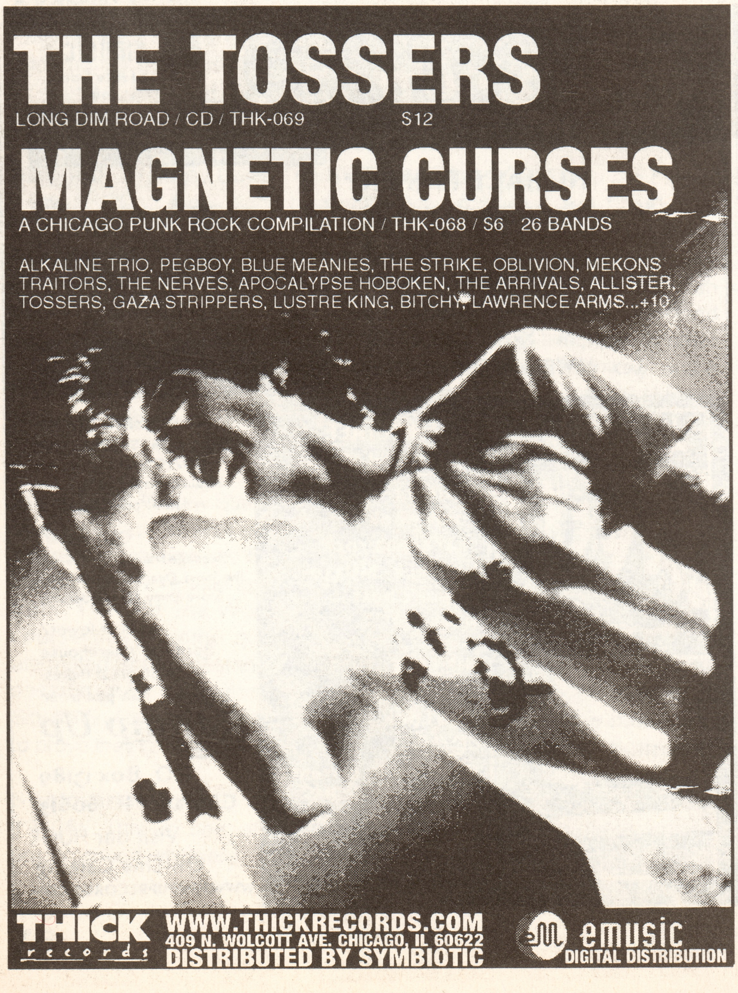
Chriss Sutherland: Yes, but not on our own label. Were talking with Temporary Residence about getting that record re-released this fall.

UTV: You have some works that at this time are not released. *Crash My Moon Yacht* should be released when this interview is published. Why such a short length of time between releases?

Chriss Sutherland: We are releasing *Crash My Moon Yacht* so early after *homb* because it is done. It has been done since *homb's* release. With the six piece we recorded three albums, *homb*, *Crash My Moon Yacht* and *Mr. Boy Dog*. Each is a full-length, and each is as strong as the other. They are all very different but, very healthy in our eyes. We have a new touring line up now, and eventually sooner than later we will want to record and release the new music we have presently written. So we need to get these three albums out relatively quick so we can feel free to record again. The music just grows old sitting here, so there isn't any choice but to release it. Anyway, we're not pressing a million of each record so there is plenty of room out their for all our albums.

UTV: What about *Mr. Boy Dog*? When can we see this released ?

Chriss Sutherland: *Mr. Boy Dog* should be released around Christmas time. It will be a double CD and will mark the last record of the six. There is still some work to be done on this album but, we're on our way with it. ☺



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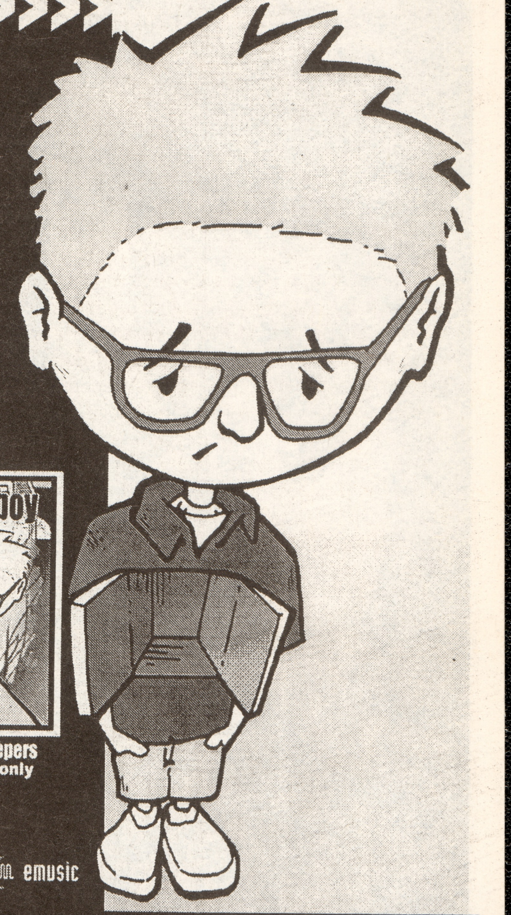

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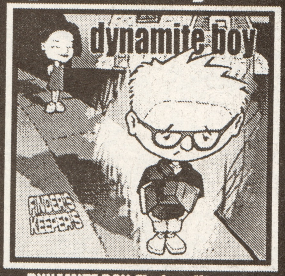
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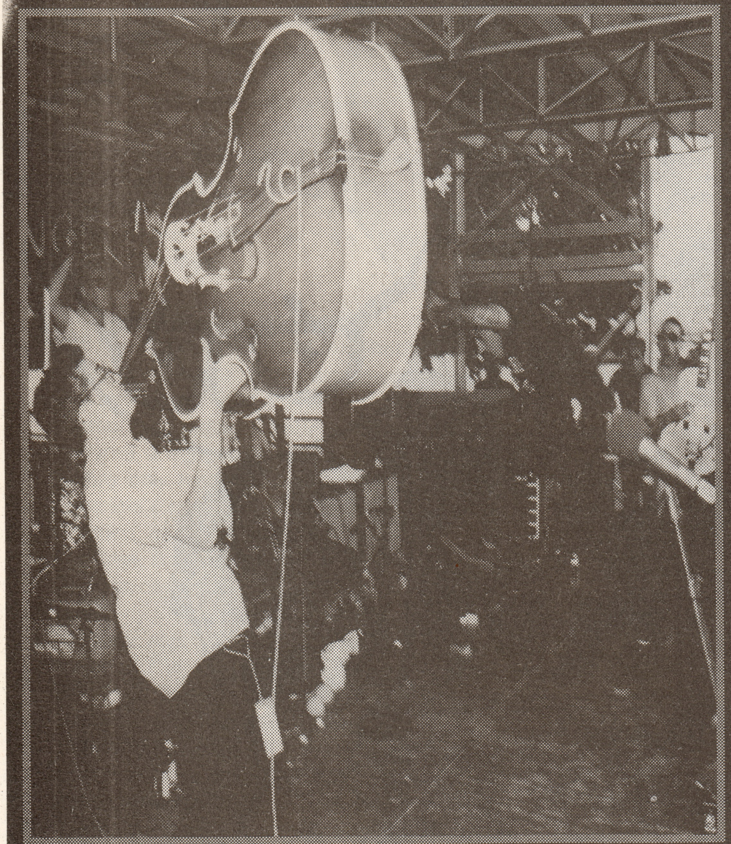

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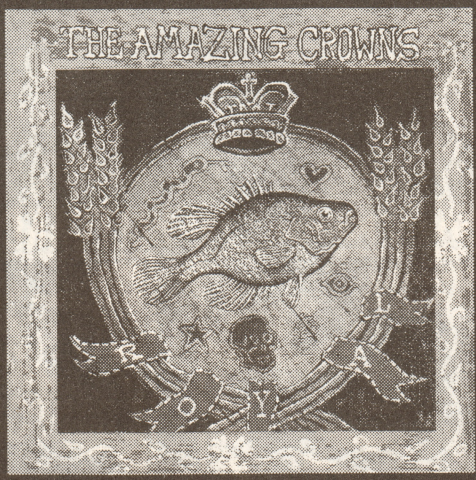
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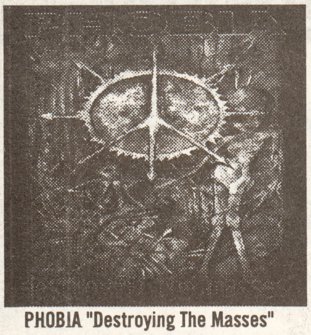

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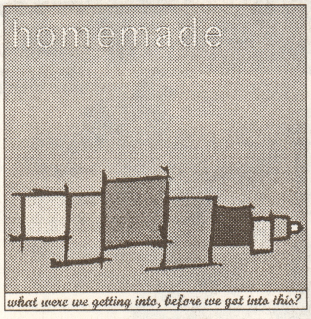
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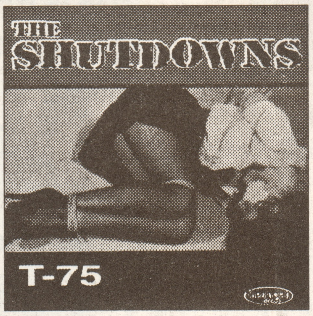
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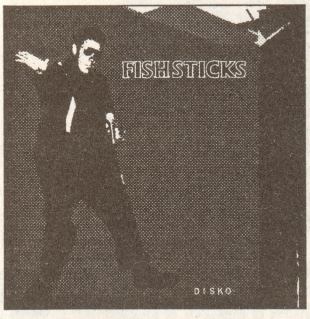
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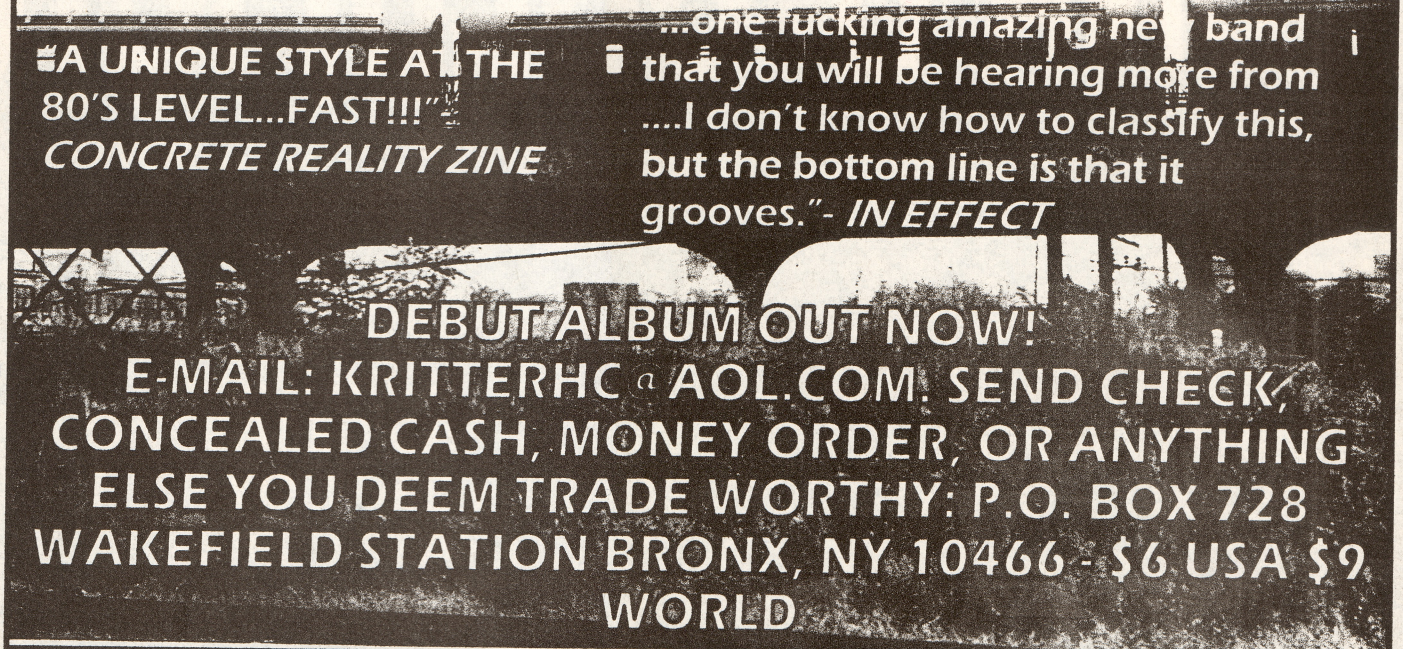

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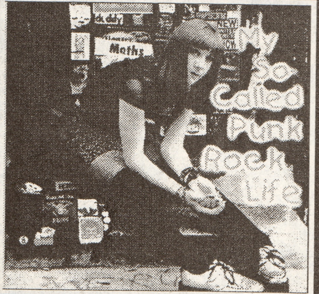
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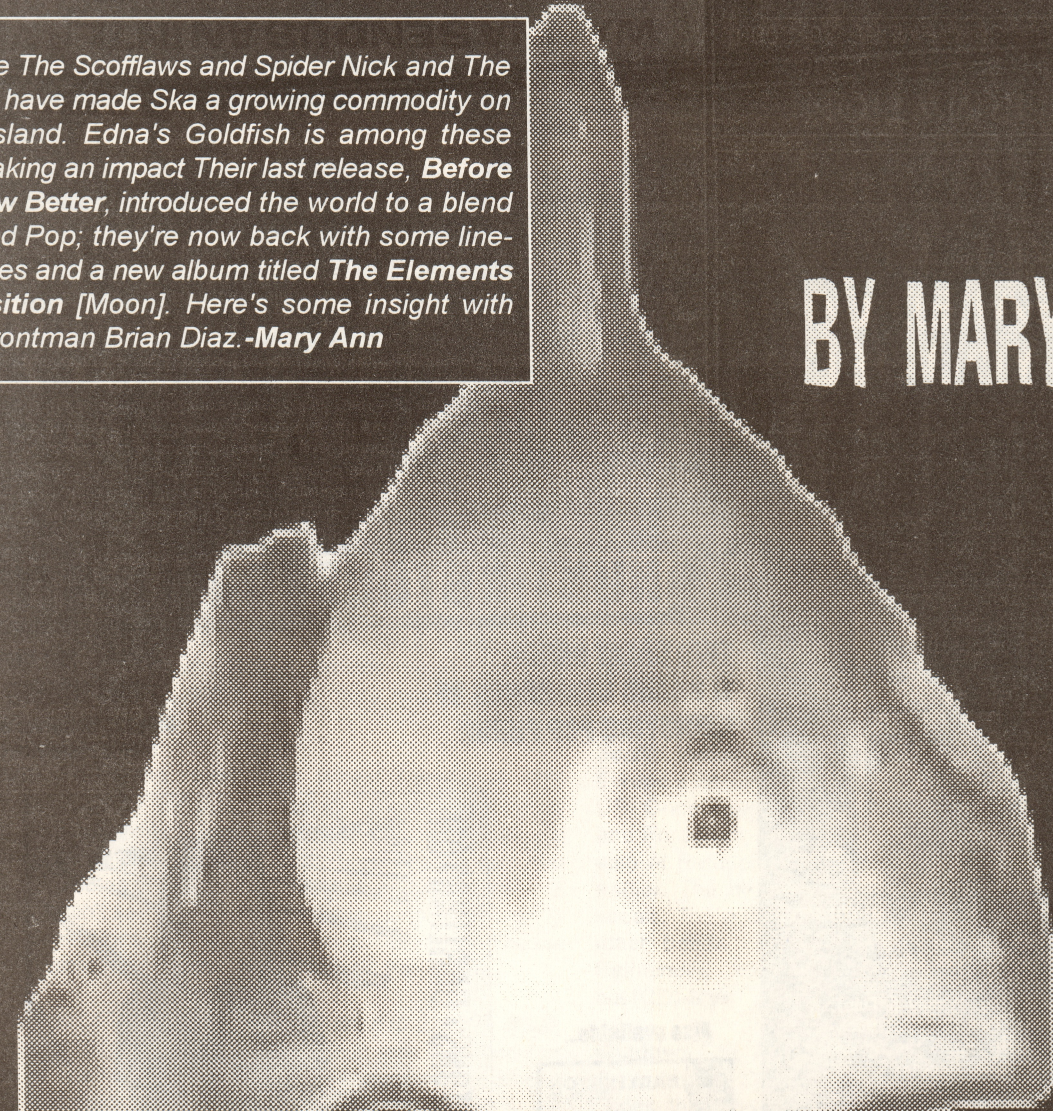
EDNA'S GOLDFISH

Bands like The Scofflaws and Spider Nick and The Maddogs have made Ska a growing commodity on Strong Island. Edna's Goldfish is among these bands making an impact Their last release, ***Before You Knew Better****, introduced the world to a blend of Ska and Pop; they're now back with some line-up changes and a new album titled* ***The Elements of Transition*** *[Moon]. Here's some insight with Edna's frontman Brian Diaz.****-Mary Ann***

BY MARY ANN



Under the Volcano: How do you feel about your new album, *The Elements of Transition*?

Brian Diaz: We feel that the album is a much better representation of where we're at right now. We're leaning more towards the rockin' side of Ska I guess, so the album better expresses that. Very happy with it.

UTV: What were some of the most amusing moments during the recording process?

Brian Diaz: Recording is anything but amusing. It took us so long to really get the thing sounding ready, and a lot of it is waiting around anyway. Especially for me, because I sing and I'm the last one to record. So I could literally sit around for eight hours and not do anything. The funniest things would happen when Baldwin would do his overdubs... he would run out the control room screaming that he was a bass god. Then he'd just wind up doing shit over. Plus everyone thinks its really funny when I record because I get too into it. I like to pretend it's a real show, and I start moving around and stuff.

UTV: Describe a dream, any dream, you experienced during your work on the album.

Brian Diaz: I mostly would start dreaming about the inside of the studio and the people who worked with us. There was one dream I specifically remember having during that time.. it was about the Knicks and the elevator in the building that we were at... this is a strange question.

UTV: How long had this band been in existence? How many original members are there?

Brian Diaz: We've been around since the January of 1997. We have a new bass player -- actually this will be our third since '97 -- and a new trombone player. But Ian [trombone] isn't really all that new, since he's been around since all the good stuff started happening. Baldwin is only four months in.

UTV: Ska bands seem to be comprised of various ethnicities, and Edna's Goldfish is no different. I've observed from shows that the crowds are mostly "one group." Did you ever expect the general makeup of your audience to reflect the band? Do you feel, as your music is heard by more people, this will be different?

Brian Diaz: You know, I think that as far as our crowd goes, ethnically, it has become more diverse over the last year. I think when we started out it was such a specific audience on Long Island. For some reason, the music that we were playing only appealed to suburban white kids. But now since that [the] music is more commercially acceptable, it's reaching a broader base of people. I'm a Puerto Rican kid who grew up in a very mixed suburb, so for me its more natural to see kids of all races and backgrounds enjoying the same thing, whether it's Ska, Rock, Hip Hop, whatever. It's unfortunate though, that for all the effort that goes into the Ska, Punk and Hardcore scenes [to promote] unity, there really still is only a predominantly white crowd at the show. It's almost as if the message isn't coming across to everyone. Or maybe that's really the only crowd this music appeals to.

UTV: Before you begin writing, where do you turn for ideas and inspiration?

Brian Diaz: I turn to everyday life experiences. I'd be lying if I said that most of the stuff I write about is made up. There are definitely specifics to a lot of what I write about lyrically. Musically, writing is an ongoing process. We all sit around and play some instruments and come up with some songs. Most of the time for me, it will happen after I listen to a record that I really like, and I'll try to write something in that vein. Or late at night after intense drinking....

UTV: What is your mindset when you write a song? Do you sit down and think, "I'll create a song that will be played on the radio or something that the fans will definitely recognized or something no one has ever heard Edna's Goldfish do before?"

Brian Diaz: We would never sit down and plan out an attack for writing a song. Song writing is a natural progressive process that takes a while to get into. We just like to play something that to us sounds good. We try to really please ourselves before we think about how others will perceive it.

UTV: Best venue to play? With who?

Brian Diaz: The 9:30 Club. Washington, DC. Also The Trocadero in Philadelphia, Pennsylvania. The Vanderbilt on Long Island is also quite good, but I don't like to count places in our hometown. We have so many favorite bands to play with it's crazy. We love The Pilfers, The Toasters, Slow Gherkin -- we just had a great tour with them and The Stereo, Reel Big Fish, Spring Heeled Jack...basically, any band we're friends with we'll always have a great time. And if it's our first time with a band we still have fun. We just love to make friends.

UTV: Where Edna's Goldfish is right now, do you consider yourself a success?

Brian Diaz: I think of the band as a success compared to what we were last year... and last year we were a success compared to the year before. Success is a state of mind. If you think you're happy and you're doing something you love, you have succeeded. Right now this band is my life and my job, so yeah, I'm now a self made success. I think.

UTV: Where do you see yourselves going?

Brian Diaz: In about 10 minutes, I'm going to sleep... Seriously though... I think we're just trying to do what every band has done for years. Put out some records, do some good tours, see the world and say you did it. That's all I can really foresee for ourselves now. It would be nice to get to that next level, but I really try not to think about that.

UTV: If you could be any POKEMON, what POKEMON would you be? (If you don't watch POKEMON, shame on you!)

Brian Diaz: DON'T WATCH, sorry.....

UTV: What Hardcore bands you listen to? (If you don't, shame on you!)

Brian Diaz: I "grew up" listening to Hardcore so I have a loooooong list of bands that I love: Avail, Snapcase, Kill Your Idols, Lifetime (RIP, the second best band that ever was), Orange 9mm, Bad Brains (RIP, the BEST band ever, hands down), Quicksand, Gorilla Biscuits, Good Riddance, Silent Majority.... For a while I was into the screamy stuff, like Angelhair and Milhouse and stuff like that, but after awhile you just want to hear some uplifting shit. The best feeling in the world -- probably the greatest thing to ever happen to this band -- was to play right before Avail at Warped Tour in New York City and have them see us in front of our crowd. Afterwards Tim came up to me and told us he really liked the show. That felt so fucking good.

UTV: Let's play favorites and why: Favorite Monopoly token?

Brian Diaz: The hat, because I love to put it upside down and piss everyone off. Trust me, this works.

UTV: Favorite castaway on Gilligan's Isle?

Brian Diaz: I'm a boy. Of course it's Mary Ann.

UTV: Favorite Chinese buffet place?

Brian Diaz: Hmm... There's a really great one in New York City on Mott Street, but I forget the name. There's a really good one right by Gary's house too.

[Note: Trumpet player Gary Henderson left the band in November of '99 to pursue a career in education].

UTV: Favorite wrestling finishing move?

Brian Diaz: Stone Cold Stunner. This is Gary's... he's the only one who watches wrestling... strictly WWF.

UTV: Favorite gesture to jerks on the road?

Brian Diaz: I like to get right next to their cars and start yelling gibberish and honking while slowly edging them off the highway. I suffer road rage daily. Don't even get me started!

UTV: Favorite Indian Reservation Casino?

Brian Diaz: We don't have those here.

UTV: Favorite saying when an instance of Murphy's Law hits?

Brian Diaz: It used to be "This (or that) sucks," but I have now removed that from my vocabulary due to a ban placed on that phrase within the Edna's Goldfish establishment. Users of that phrase are now advised to "suck it up." And with good cause. ◡̈

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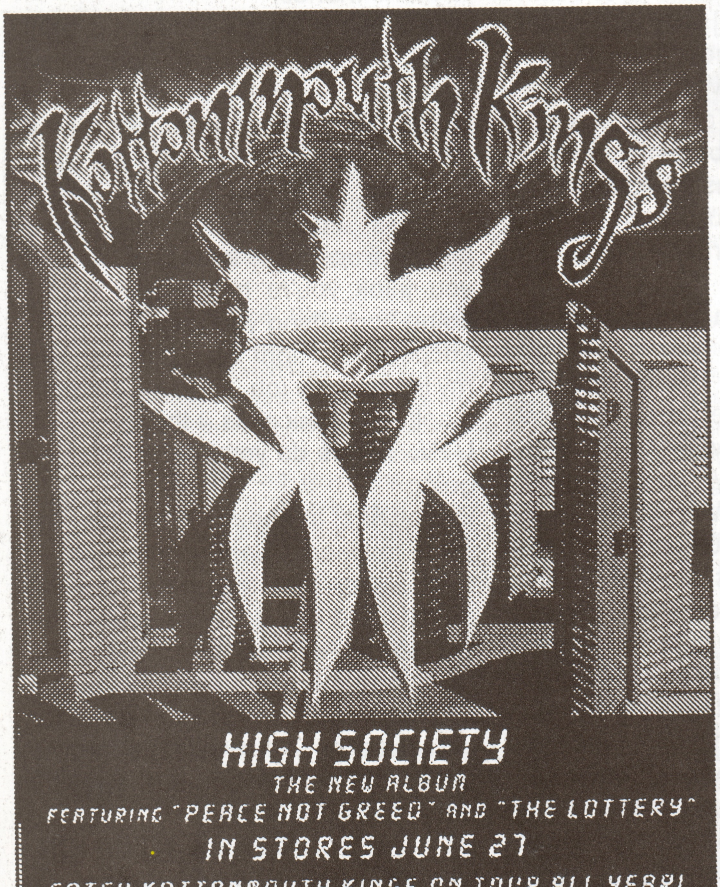

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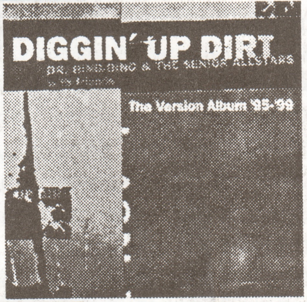
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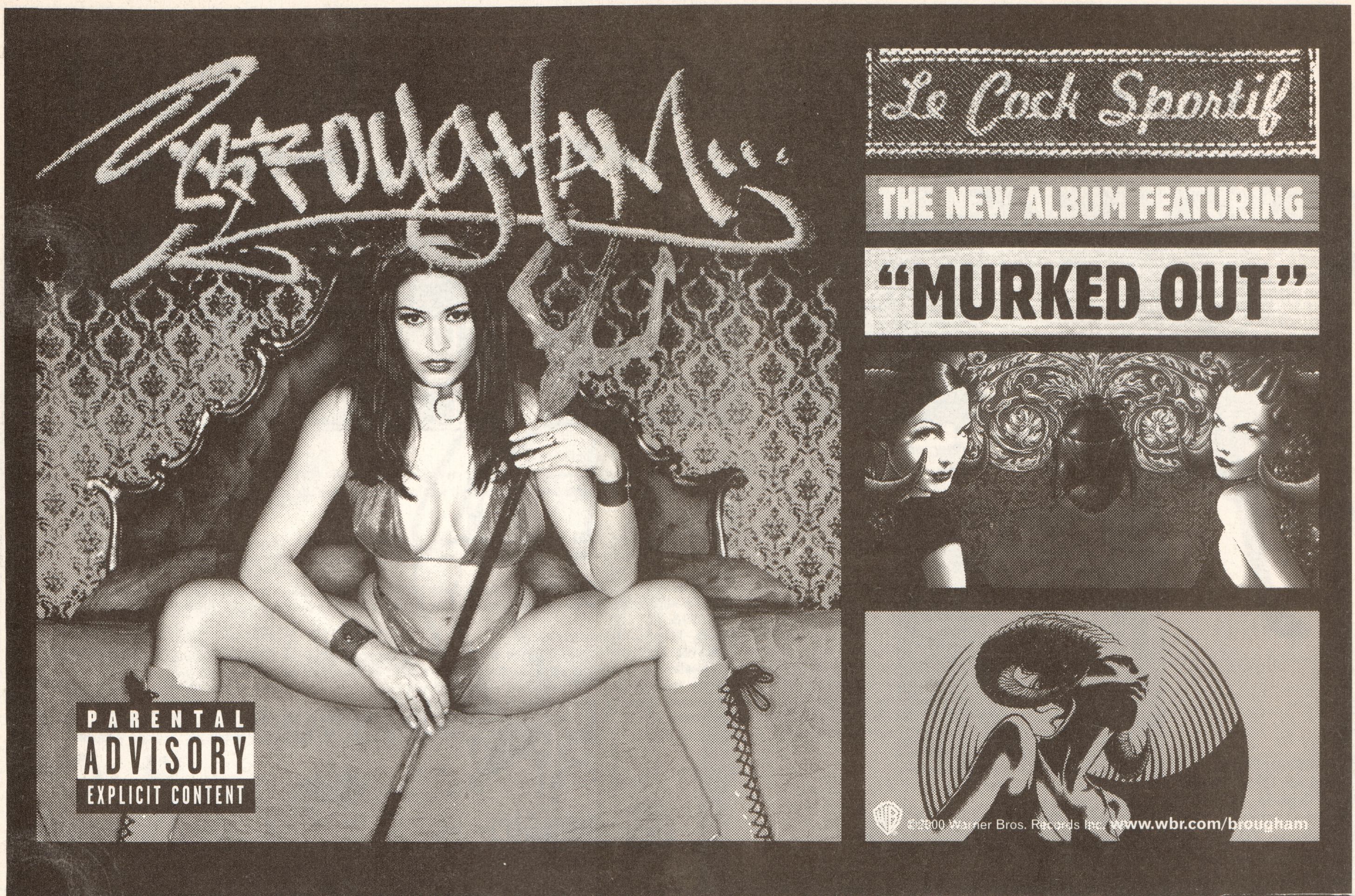
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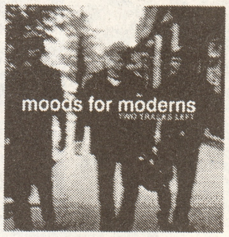

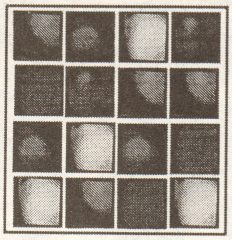

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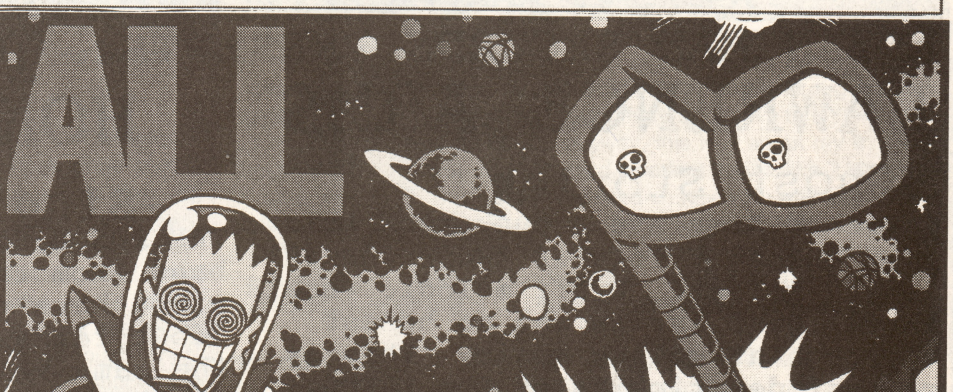

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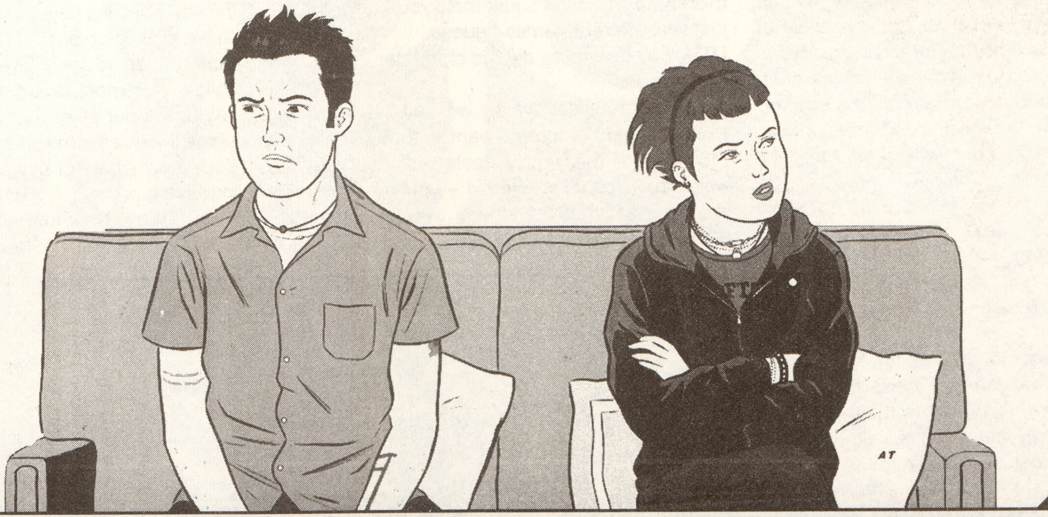

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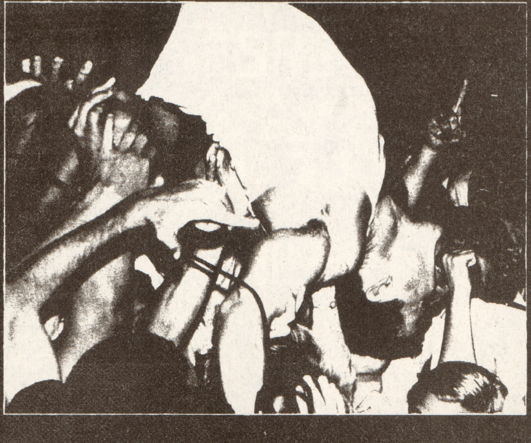

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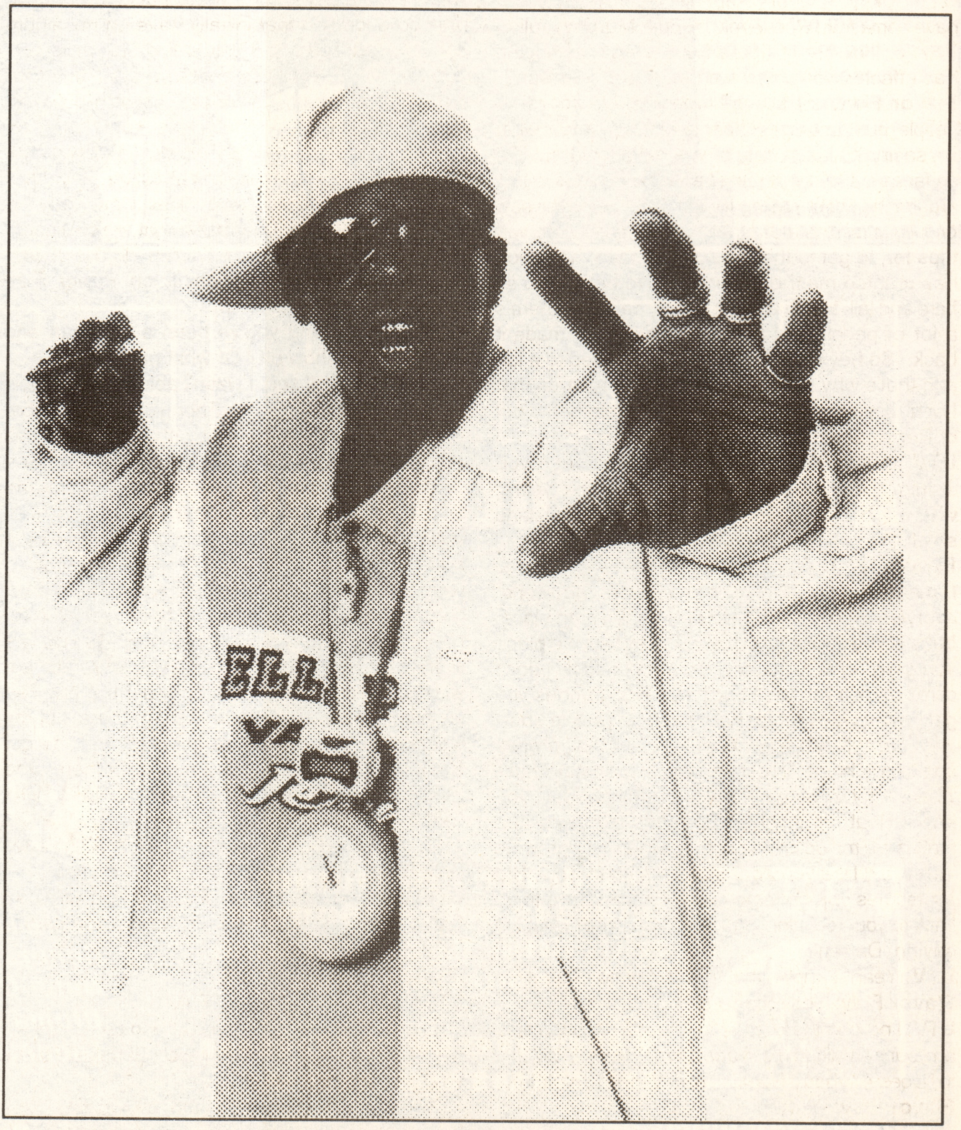
FLAVORFLAV

BY DARREN "HOLLYWOOD" PALTROWITZ

Recently, I had the honor of speaking to one of my long-time heroes, Public Enemy rapper and jester, Flavor Flav, though I knew little in regards to what I should expect. Minutes into our chat, I realized that Flavor Flav isn't just a character created by William Drayton, he is William Drayton. During our lengthy conversation (which took place several weeks prior to the release of his solo debut, ***It's About Time*** *out on Mystic Music), we discussed everything from his past, present, and future to homemade soups. Clifton Johnson, his manager and webmaster to the brand new FlavorFlav.com, was on the line for the entire chat as helped to keep things "in-check." Regardless, there's a lot to learn about Flav as his latest release has all the makings to be the next landmark hip-hop album. Do yourself a favor and read on.***-Darren "Hollywood" Paltrowitz***

Under the Volcano: How you doing, Flav?
Flavor Flav: Yo Daaaaaarren. Wassup Darren? Your last name Stevens? Where's the meth at?
UTV: [laughs] No, my last name is Paltrowitz, but that's okay, man. How you doing?
Flavor Flav: Hey I'm loving you every day, my brother. How you doing, Darren?
UTV: I'm beautiful, I'm beautiful. Now what would you like me to call you? Flav? Flavor Flav? What do you like to be called?
Flavor Flav: Call me what you feel you want to call me; what you feel you **want** to call me?
UTV: Uhhh, I'll let **you** be the judge though; we'll play it by ear.
Flavor Flav: Nah nah... what do **you** feel like you want to call me?
UTV: I'll call you Flav...
Flavor Flav: My man... I ain't mad at dat [sings] I ain't mad at yaaaaaa... I ain't mad at all.
UTV: Okay...
Clifton Johnson: One thing, Darren?
UTV: Yes?
Clifton Johnson: Can you spell it F-L-A-V-O-R F-L-A-V?
UTV: What was that?
Clifton Johnson: When you spell the name, spell it F-L-A-V-O-R F-L-A-V...
UTV: Yeah.
Flavor Flav: And the reason why he's giving you the correct pronunciation of the spelling is because a lot of people take my name and spell it F-L-A-V-A then Flav, and I hate that shit.
UTV: Right on, right on. Now let's get this started... How are Flavor Flav and William Drayton different from one another?
Flavor Flav: Well, obviously they're the same people, just that a lot of people don't know it. You know what I'm saying? Put it this way; this is only thing that makes them different: William Drayton built a character based on the streets, and he named him Flavor Flav. But Flavor Flav is based on the life of William Drayton. So literally, they're the same people, it's just that, you know, they're just two different names I guess.
UTV: So how exactly did the character Flavor Flav come about?
Flavor Flav: Well, when we first started doing Public Enemy records I wanted to put reality on records and this reality deals with everyday we wake up, we can't hide from it -- you know what I'm saying -- which is the streets, you know what I'm saying?
UTV: Yeah.
Flavor Flav: So anyway, so what I did, you know what I'm saying? Took the way that I was, getting in trouble as a teenager and everything, my peer pressure, being in gang fights and stuff, doing burglaries and stuff, all of that kind of stuff back in the day, shooting guys in the street, smoking in the street, picking up a lot of street habits. I put a lot of that on record, you know, street slangs, street styles, you know, dress codes, you know, certain sayings. I put all of that on record, so you know where the street character Flavor Flav came from. You know what I'm saying? But William Drayton made him...
UTV: Okay. Now just how many clocks do you own?



Flavor Flav: Right now? About maybe, I don't know, 93?

UTV: Really?

Flavor Flav: Ninety-three or ninety-four, but all kinds of shapes and sizes, forms and fashions, this comes from collecting clocks since '86, from all over the record, not just from here in the United States. I've been collecting. People have been giving me clocks for gifts, and I've just been saving them. So now all of my clocks belong to my kids.

UTV: If so, are there any disadvantages as to being Flavor Flav?

Flavor Flav: Nah, none whatsoever. My advantage is being Flavor Flav. That's my **advantage**, it's not a disadvantage to me.

UTV: So you never get sick of people coming up to you and asking you to say "Yeah boy"?

Flavor Flav: Never man! That's because I never got tired of people buying my records, so I never got tired of getting love from people. And that's because of the love that I gave out first, you know what I'm saying? And when you give off love, you're gonna get it back without asking for it. So being that I became a favorite of people, people have became a favorite of me. And hey, I don't get tired of being loved, man, you know what I'm saying?

UTV: Okay. A lot of celebrities including yourself have come from Roosevelt... Eddie Murphy, Julius Erving... How do you feel a Long Island upbringing has affected you both as an artist and a person?

Flavor Flav: Well, I can't really speak for other people, but I can speak for myself, you know what I'm saying? And it really taught me a lot about life, as far as me being an artist and then me travelling around the world, seeing things that I've never saw before in my life that other people have to go win trips for, to get to these places. I mean, hey, God has granted me the honor, man, to be able to sit here and talk to you about it today, because there's a lot of people that took trips and never made it back. So hey man, it opened up my eyes to a lot, and that's why I was able to write the records that I write, because of what I've learned from being out of Roosevelt.

UTV: Quite a few people I know have seen you around Freeport and Roosevelt over the years; what is it that makes you come back to Long Island so often?

Flavor Flav: Because there is no place like home. I mean, I love everywhere else in the world, everywhere else in the world is my favorite place, but still in all there's no place like home, the place you grew up at, you know, your roots. Now I don't care how rich you get, I don't care how famous you get, you always return home and let people know Hey, I'm still with you." That's the reason I always come back home, because I love my home. That's where I got all of this from, to be Flavor Flav, you know what I'm saying? So that's my roots, the roots grew me up into a big tree, when you grow up into a big tree you don't cover up your roots. But sometimes you never know, you might have to go back to your roots for some shit, you know what I'm saying, Darren?

UTV: Yeah, I know what you're saying, Flav.

Flavor Flav: Yeah man...

UTV: I noticed there are a lot of references to time on your new album *It's About Time*, from "Flav 2K" to "Does Anybody Really Know What Time It Is"...

Flavor Flav: Uh huh...

UTV: Now are these reflections of getting older or referring to the amount of time it has taken to get an album out?

Flavor Flav: Well I'll tell you what... [chuckles] The title of my album, *It's About Time* has a lot to do with the time of my album coming out, but "Flav2K," "Does Any Really Know What Time It Is"... I have a song on there called "Song Out Of Time." Why? Because the song is not in time. And these songs -- being that my album is about time and being that I wear the clock -- I wanna prove to everybody that Flavor Flav is the master of knowing about time. You know what I'm saying? That's why I put those time references on my album, [raises voice] and one of the greatest ones that really could have happened to me was me doing that record with Chicago, "Does Anybody Really Know What Time It Is?" Man, that was right on time! [laughs] But the reason why the name of the album is called *It's About Time* is because it's about time the shit came out.

UTV: As you mentioned before, there are a lot of artists who collaborated with you on the album: Kool Keith, Chicago, Bernie Worrell of P-Funk... How did those happen?

Flavor Flav: Well, let me just say this: Kool Keith, Bernie Worrell of P-Funk and all of that was talk within the makings, but that did not go down. The only collaboration that I really have on my album with Chicago; also, a group called The Beatnuts, and also there's a guy, his name is DJ Utaka, he's from Japan. And he gave me one of the dopest tracks and I had to collaborate with that. Hey Darren, when you get this album, I promise you, my brother, you will not be mad at Flavor Flav, trust me. You gonna be like "Hey, this guy is multi-talented, man!" So that's right, always said I played over 14 instruments. Darren, on this album, mostly everything that's going on Flavor Flav played live, all instruments.

UTV: So all along you've been a musician and didn't want to show off? Or what happened?

Flavor Flav: Well see, I wasn't able to really show that side of me with Public Enemy, you know what I'm saying? Because hey, we got a DJ playing the music, and then me and Chuck are the ones running around onstage, so there's no room for me to pull out a drumset or a bass guitar or -- you know what I'm saying -- a saxophone or something like that. So now being that this is my solo project, you know, I wanna really show the world what Flav can really do, and the music Flav can really write. My album is so versatile right now, it's not like every other Rap album, because you know you got all other Rap albums with strictly nothing but Rap on there, maybe an R&B cut here or there, but my shit is full... it's got Rap, it's got R&B on it, it's got Rock, it's got contemporary music on there, and [raises voices in extreme excitement] ALSO YOU GONNA BE SHOCKED WHEN I TELL YOU THIS, DARREN! GUESS WHAT FLAVOR FLAV DID, MR. UNPREDICTABLE!

UTV: What did Flavor Flav, Mr. Unpredictable do?

Flavor Flav: He did a Country-Western record!

UTV: Really?

Flavor Flav: Yeah!

UTV: I can't wait to hear it, Flav.

Flavor Flav: It's called Hotter, Hotter, H-O-T-T-E-R, "Hotter Than Ice"! [laughs] Flavor Flav, you've done it again!

UTV: Now if you don't mind me asking, this sounds to be the best album in the world; why has it taken so long for a solo record from Flavor Flav to see the light of day?

Flavor Flav: What? With the album?

UTV: Yeah.

Flavor Flav: Due to, um, "business reasons" Def Jam held me back, you know what I'm saying? Because of me being on Def Jam as Public Enemy and also me signing to Def Jam as a solo artist. So Lyor Cohen and Russell Simmons have the leverage to do whatever they wanted to do with me, and they said, "If you don't give us another PE album, we will not put out your solo shit, Flav.." And I've been going through that for years and years and years, and that's the reason why my album is eight-and-a-half years late. So now, being that I got **off of Def Jam because they turned their back on me**, I got with a record label called Mystic Music. I met a guy named Greg Russell then we hooked up, and now we gettin' ready to really put out a million-seller. I think I'm gonna get a Grammy this year, too, man.

UTV: I wouldn't be surprised, but how would you compare *It's About Time* to a Public Enemy release like *It Takes A Nation Of Millions*?

Flavor Flav: [like a fire engine] Woooooooooooooooooooh! I tell you what; honestly, I can tell it like this: Classic.

UTV: Both of them are classics, or what?

Flavor Flav: Yeah, this first album I've got right now is a classic. I know it, it's just that people might not understand it at first, because I got shit coming at you from all over the place. You know what I'm saying? And once you really get to listen to the album, then you gonna find out where Flav is coming from. But the reason I've got stuff coming from all over the place is because there's people all over the place that like Flav. You know what I'm saying? There's people in the Rock world that like Flav, there's people in the Country music world that like Flav, there's people in the Rap music world that like Flav, there's people all over the place that like Flav. So what Flav is trying to do is give everybody their taste of music in one album. You know what I'm saying? So, if you don't like something on the album, whatever you don't like, somebody else is gonna like dat shit. The only thing I say is, whatever you like, just jam that shit. [raises voice] *It Takes A Nation of Millions to Hold Us Back*, yo man, can't nothing really compare to that! It can't because that's one of the greatest Rap albums of all time, and I'm glad to be part of that, because that's the best album that we've ever made. And I know it.

UTV: Did any of the other members of Public Enemy see a role in the making of your album?

Flavor Flav: Wait, say that again...

UTV: Did any of the guys from Public Enemy have a role in *It's About Time*?

Flavor Flav: No, none, absolutely none. The only member of Public Enemy that had something to do with this -- that nobody can see -- his name is God. G-O-D, you know what I'm saying? The only member of Public Enemy that really helped me put this thing together, and I really appreciate him, and thank him for every day, man. I even appreciate him for guys like you, man, for calling me for this information, man.

Clifton Johnson: Can I step in a second?

UTV: Sure.

Clifton Johnson: [to Flav] They put "41:19" on there.

You need to talk about what...

Flavor Flav: Oh? What the "41:19"?

Clifton Johnson: Yeah.

Flavor Flav: Yo, he don't know about that, yo!?!

UTV: I was actually going to ask about that later on; that's probably the best track on *There's A Poison Goin' On*...

Flavor Flav: Yeah, right right. I'm taking off my *There's A Poison Goin' On* album and putting it on my Flavor Flav album. Until you get to that, you can keep asking me questions, I'm loving this shit.

UTV: Okay, now are you familiar with the band Weezer?

Flavor Flav: No...

UTV: I heard you were supposed to appear in their video for "El Scorcho"...

Flavor Flav: Yeah?

UTV: The concept was that they were going to have you dancing around, and at last minute they decided to have a "serious" Rock video.

Flavor Flav: Ah, I never heard of nothin' like that, but shit, I would've been glad to do that shit.

UTV: While still on the topic, are you familiar with the Jon Spencer Blues Explosion?

Flavor Flav: No..

UTV: [It's a] pretty good band, and in the last frame of their video they flash the Batman signal, and where the Batman logo is, there's a picture of Flavor Flav...

Flavor Flav: [screams] WORD!?!

UTV: Yeah.

Flavor Flav: Yo... ah yo... That shit makes my dick hard. That's an honor right there, THAT IS AN HONOR, boy! Let me tell you something man, c'mon man...

UTV: I'm listening...

Flavor Flav: You don't know what that means to me right now, for somebody to take Batman out of his logo and put Flav there. C'mon man, that shit is an honor, man, oh damn.

UTV: And the song is called "Flava"... F-L-A-V-A...

Flavor Flav: That's okay, that's okay but look where F-L-A-V-A came from, flavor. Being the first Flav on records, you know what I'm saying, and see, that's because somebody is highly praising me. I must have been somebody's favorite rapper or something, just like they got a movie out right now called *Ghost Dog* or something. I haven't seen the movie, but everybody has been telling me that my record, "Cold Lampin' With Flavor" is playing in it. Right?

UTV: Right.

Flavor Flav: So there's a guy singing "Cold Lampin' With Flavor" in the movie... he's washing his ass or some shit, and he gets choked or something. I don't know, but this is feedback, you know what I'm saying, that people are giving me. Hey c'mon man, this must mean that I am somebody's favorite.

UTV: You're undoubtedly one of the most recognizable figures in American pop culture; what does that mean to you?

Flavor Flav: That means the whole world to me, Darren. It means the whole world, man, and that means that I'm being very highly looked up to, you know what I mean? I want to do the best in power to lead the people right, that's looking up to me, you know what I'm saying? When people praise you, that means they're really looking up to you, man. So that means it's to you to give these people the best with the power you got because that's power that God gave me, man, you know what I'm saying? And I'm not going to misuse that power and misuse people with that shit, hell no. Just as quick as he gave it to me, he can take it, and you know what? The power that he gave me, I need more of it. The reason he gave me more, that he's giving me this, is because there's a lot of times when my life wasn't all that in sync, but yet I put other people's lives in sync. I get good luck for that, and that's why.

UTV: And that's why. Well, speaking of power, what are your thoughts on Puff Daddy sampling Public Enemy on "PD2000"?

Flavor Flav: Hey, I thought it was great, you know what I'm saying? Hey listen: I told you it's an honor when you got something that other people want. [chuckles] You know what I mean? You can't get mad at dat, you can get mad at having extra love, man, but there's a lot of people that don't get none at all.

UTV: I didn't catch the video for it, but I heard you were in it.

Flavor Flav: I sure was.

UTV: What was that like? Any stories to tell about it?

Flavor Flav: Um, well, I just wanted to say that at that time I went to do that video, Puffy was one of the hottest artists out right now, and he chose Flavor Flav to be by his side, you know what I'm saying? And that meant a lot to me. A lot of people said, "Yo Flav, we seeing you in Puffy's video making him look good," but little do these people know that Puffy was making Flavor Flav look good, too. Flavor Flav has been missing in action how long? Okay!

UTV: No, Flavor Flav was never missing in action; you kidding me?

Flavor Flav: I mean, you right about that. Just took a vacation... [hard laughter and chuckling] But I'm back! **I'M BACK!**

UTV: Now taking back to your past, was there an album in particular that convinced you to Rap for a living?

Flavor Flav: Um, honestly, no. I think that I really **did** want to become a musician and become famous, it's just that I'm coming into the business from a different part of the ballfield. I didn't really

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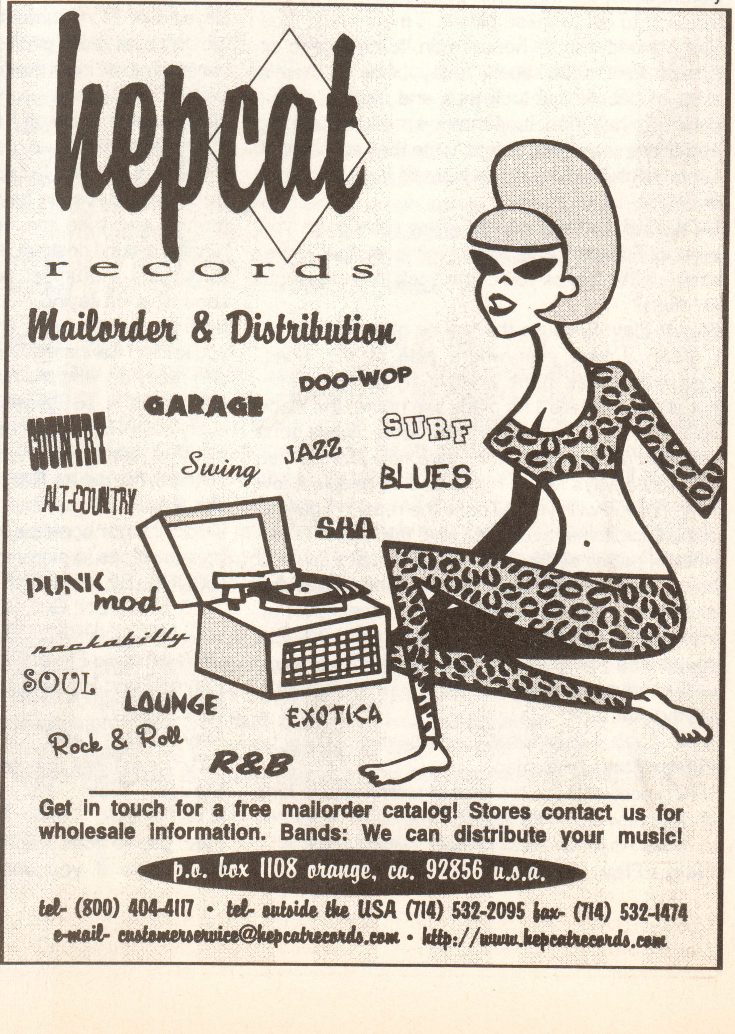
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expect to come in through the Rap part of the ballfield, but hey, that's just the route God chose for me, and he says, "Hey, there's a pot of gold at the end of this route, if you want that pot, you take this route. Then once you get this pot then you can build yourself another route." I got the pot of gold, now I'm building my next route, which is my solo project.

UTV: So there weren't many influences on you, musically or comically?

Flavor Flav: I mean, there's always been big music influences on me like LL Cool J, Beastie Boys... We gave The Fat Boys their first interview on WBAU when I used to be a radio jock at Adelphi University.

UTV: Really?

Flavor Flav: You know what I'm saying? Guys like I said, the Beastie Boys, LL Cool J, Run DMC, they used to come up to the radio station and that's how I really got influenced to be like, "Okay, let me start doing some Rap."

UTV: So, pretty much it was all the Def Jam artists that convinced you that...

Flavor Flav: Yeah yeah. I mean, not all [were] Def Jam artists, you know, like my boy, K. Tim III, Grandmaster Flash and The Furious Five, The Sugarhill Gang, stuff like that made me want to Rap too, you know what I'm saying? It was a whole big mixture of a lot of people that wanted to make me Rap, and here I am today.

UTV: Are you aware that *Spin* magazine recently voted *Fear of A Black Planet* as being number two among the best albums of '90s?

Flavor Flav: I heard about it.

UTV: Okay. I guess there's no use in asking you how you feel about that...

Flavor Flav: Why? Because it's gonna be the same as everything else?

UTV: Oh, of course not. I want to hear some more praise from you; c'mon Flav!

Flavor Flav: Let me tell you something, man... hearing that out of *Spin*, man -- even though *Spin* needs a spin again...[laughs]... *Spin* needs to spin the bottle again and I'll bet any amount of money that instead of number two we'll come out number one, but coming number two out of *Spin*, yo man, that's high honors right there, man. C'mon man, *Spin* magazine is one of the hardest magazines to be, c'mon man, it's a real difficult magazine, you know what I'm saying? Fuck that. And I was number two in that shit. You can't tell Flav nuttin'.

UTV: Also, going back to the whole "honor" thing, are you familiar with the Rusty Cundieff movie *Fear Of A Black Hat*?

Flavor Flav: Huh?

UTV: Are you familiar with the Rusty Cundieff movie *Fear Of A Black Hat*?

Flavor Flav: No...

UTV: Did you ever see *This Is Spinal Tap*?

Flavor Flav: No...

UTV: Okay. Well, it was a fake documentary...

Flavor Flav: I've never been one to -- don't mind me -- I'm sitting here eating some chicken vegetable soup, if I sound like this... But listen...

UTV: Are you going for Campbell's or what brand?

Flavor Flav: Huh?

UTV: What brand chicken soup?

Flavor Flav: You dog-gone right! [sings] Mmm-good, mmm-good, that's why Campbell soups, boy, I eat Campbell's, kid. I like chunky soups, too, you know what I'm saying? But I always been a Campbell's kid since I was a little kid. [The spoon clangs around the bowl].

UTV: Okay. Now, what were you saying about movies?

Flavor Flav: Now, movies I haven't really been going to lately or watching too many videos and stuff, that's why a lot of these movies you've been asking me about, I really don't know too much about. I'm sorry, you know, I've just been in my own zone right now while I've been creating my new album. So I haven't been really too much into movies and videos, you know, lately.

UTV: We'll move on then. On the other side of things, I'm very curious as to your views on several things... First off, a lot of people seem to think Public Enemy is a Chuck D creation, with you just throwing in a joke here or there. What do you think about that?

Flavor Flav: Well, only thing I can say is, everybody has the right to their own opinion, and everybody's opinion I will respect whether it's right or whether it's wrong, and Public Enemy really is Chuck D, myself, and one Hank Shocklee, and was Terminator X, F1Ws, and Professor Griff, know what I'm saying? Public Enemy now is just Chuck D and Flavor Flav.

UTV: Oh... Did you fire the other guys, or did they leave?

Flavor Flav: Nah, we didn't fire anybody, we just separated ourselves from certain elements that can take us down.

UTV: Did that have anything to do with Professor Griff making anti-semitic remarks?

Flavor Flav: Well, that was way back in the days, when Professor Griff made those remarks. So instead of getting the whole group removed, we had to remove Professor Griff because he said some things that he shouldn't have said, you know what I'm saying? And before you say anything, you've gotta do research first. That's why I always

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back Chuck D up, because he does his research before he tells it. Professor Griff didn't do that, that particular day...we had to cut the mouth off, you know what I'm saying? And that's how we were able to stay abroad.

UTV: Before you mentioned "41:19"; is there anything you'd like to say about it off the bat?

Flavor Flav: Well, I gonna tell you like this: "41:19" is really based on the Amidou Diallo shooting, and it was real wrong that four policemen had to open fire on an unarmed guy, shot at him 41 times and they only hit him 19. That's really fucked up that that had to happen, you know what I'm saying man? I see a lot of rappers getting together today to do a project on Amidou Diallo, but little do they know that Flavor Flav was the first one out with a Diallo record, you know what I'm saying? And it's real fucked up now that the police that shot Amidou Diallo got off, but I'm gonna tell you like this, they think they're off... They're only off by the people that live here in the world, but they didn't get off by God, because God ain't letting them off.

UTV: Now, the way that you recorded the song before the verdict, do you think you'll actually record a song that covers your feelings about that?

Flavor Flav: You know, I really feel I'm gonna do that on my next album. The reason I can't do that on this album right now is because the album is already finished.

UTV: The East Coast and West Coast battles have also seen a resurgence in Rap recently. Are you one to take sides in that conflict or do you completely avoid it?

Flavor Flav: Alright, check this out... I have a record on my album called "Flavor NEWS", N-E-W-S. Let me tell you what that "Flavor NEWS" is about. This is about how Flavor spreads his love from the north, to the east to the west, to the south. NEWS, N-E-W-S, now I wrote that all because of the west coast-east coast rivalries that were going on and that record was just to let everybody know that all of these battles are very very senseless. Why? Because first of all, you don't let other people's problems become your problems because your problem will not become other people's problems. Second of all, there's enough room in this music business for all of us... And third of all, east coast and west coast, there is nothing that splits the east coast from the west coast. If you look at a map of the United States, you'll see that it's one big body of land; there's not one big river or ocean within the middle of the United States that splits the east from the west. We're all connected, so why not stay connected? Why split us up when we're not split? It's bullshit, you know what I'm saying? And also, it's teaching the kids the wrong way to go, so we need to put this thing back together. That's why I put together "Flavor NEWS": North, East, West, South... that's where I spread my love. That's where all of them came to Flav from -- everybody in the north, the east, the west, and the south bought my records. You know what I'm saying? I'll be damned if I split up from my people, hell no! So if I don't split up from my people, then the people shouldn't split up from the people either.

UTV: You recently launched flavorflav.com, are you a big user of the internet?

Flavor Flav: Am I a big user of the internet?

UTV: Yeah.

Flavor Flav: I haven't been, and the reason why right now is because I've been so busy doing this album, you know what I'm saying? I haven't been really having time to deal with a computer yet. Besides, I don't even know how to work a computer...[laughs] Nah, but the website was built by my cousin, Clifton Johnson. He designed the website and everything, and I just want to feel proud to say that the website has been up since July of last year. And already 571,000 hits... That's mad good, you know what I'm saying? I see what was going on on my website. I was buggin', and I was like, "I can't wait until I finish this album so I can get me a computer so I can start learning how to work this shit, man." You know what I mean? Because, word up, man, I wanna learn how to work it so I can sit home and put new information in it, instead of me going somewhere and they putting the information in it for me. You feel me?

UTV: I'm feelin' you...

Flavor Flav: Yeah man, I can't wait until I get this album out. Once I get this album out to you guys, then I can put my feet up and relax and start working computer and punching buttons. Then y'all can really really hear what I got to say, you know what I'm saying, and y'all can hear it straight from me instead of me going straight to someone else and they puttin' it in for me.

UTV: Now Public Enemy released *There's A Poison Goin' On* through Atomic Pop, do you see yourself doing that with future solo albums? Or do you see yourself staying with Mystic?

Flavor Flav: I see myself doing it with future solo albums, BUT, everything that I release over the internet, I will definitely put in stores, too. And the reason why is, there's a lot of people that love me and that like my music, but don't have a computer; you can't cheat them out. So I gotta put it into the stores, you know what I'm saying? If I don't put it into the stores, a lot of my fans will feel cheated and when they start feeling cheated, they started getting heated. [laughs] And when they start getting heated,

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you don't wanna lose out no fans, man. Mainly, when fans have been with you since back in the day, you don't want to lose that, man. So, definitely I'm not going to cheat my fans out of anything. I'm gonna give them the full Flav. So help the Flav, long lives the Flav.

UTV: Overall, were you happy with the reaction online users showed *There's A Poison Goin' On*?

Flavor Flav: Yeah, I was happy wit' it, you know what I'm saying? Still and all, it still wasn't that much commotion on the project anyway, *There's A Poison Goin' On*, or otherwise I really feel we would have done better with the sales. BUT even though it's on there and its been in the stores, no promotion, it's okay. Wait 'til I put this "41:19" out and a lot of people are gonna go back searching for that *There's A Poison Goin' On* album, too. You know what I mean? But right now, I guess I gotta do what I gotta do for me first so I can get that other shit sold.

UTV: What made you sign with Greg and Mystic, and thus far how do you see it in comparison to Def Jam?

Flavor Flav: Well, there's no comparison because right now I feel that Mystic Music will take care of their artists. Def Jam turns their back on their artists because they did it to me, you know what I'm saying? I washed Def Jam's hands for 12 to 13 years, and there was a time I really needed them to wash mine. They turned their back on me and wouldn't do it. So it's better me cutting their hand off. I said later for them. I just got away from the band, and that's what gave me better luck and that's how I ended up with Greg Russell at Mystic Music. And he said, "Well hey Flav, I've got a good way for you to get your album out, c'mon, let's go to work on this," and we went to work on this and slowly but surely, it's coming.

UTV: Confrontation Camp, explain it.

Flavor Flav: I can't because that's Chuck's group and I don't really know what they're about.

UTV: So you have absolutely no involvement with it?

Flavor Flav: None whatsoever.

UTV: Did you play a song with them at Tramp's though?

Flavor Flav: Yeah, they performed with us. I don't know, I don't really know too much Confrontation Camp, all I know is that's the group that Chuck built in. Hey, I wish 'em the best. I don't know how far they gonna go... [laughs]

UTV: Hey, there's no stopping the Flav...

Flavor Flav: Ain't no stopping the Flav... [breaks into song] Ain't no stopping the Flav / He's on the move / 'cause Darren is part of the group / Yeah boy! Need to know that, yeah, you part of my fucking group, boy!

UTV: Do you plan on taking your show on the road anytime soon to do some touring behind *It's About Time*?

Flavor Flav: I sure do, I really do. Once I get the album completed and it drops in the stores, I'm gonna find somebody's tour to jump on. I'm dead serious, and once I get good enough, I will be holding my own tour.

UTV: And what about Public Enemy? Will they be touring anytime soon?

Flavor Flav: Ummm, well, we've been doing stuff off and on, but really, like, overseas because here in the United States, you know, it's like, everybody knows us now, you what what I mean? And, we're getting egged on a lot. PE is getting kinda old around here. [laughs]

UTV: No way.

Flavor Flav: Hey Darren, guess what?

UTV: Nah, you tell me what...

Flavor Flav: I got a brand new Flav dance, too; you need to come see it...

UTV: Well, you come to New York and I'll be there in a second.

Flavor Flav: Hey, my man! [laughs]

UTV: I'll be reviewing the show and we'll tell the people just how Flav is the James Brown of the 21st Century.

Flavor Flav: Oh shit... You know how to throw one at you, my brother! [laughs]

UTV: Where do you see yourself five years from now, both as a performer and as a person?

Flavor Flav: Hopefully still walking around on Earth, because the future right now is something I can't predict, I can only plan it, you know what I'm saying? In five years from now, I plan on having a record label which got very very big, you know what I'm saying? And I'm looking forward to having my own communications company. I'm looking forward to also one day having my own talk show, like Queen Latifah has. I want to do that too one day, and I DEFINITELY want to get up on that movie screen with a real good part. Or somebody's movies, or my own, you know what I'm saying? I've been talking to Will Smith and we're talking about putting together my movie *Lifestyles of the Rich and Flav*.

UTV: Is it going to be Yeah Boy Media? What's gonna be the name of your media empire?

Flavor Flav: That is a good question, that is a real good question, and you know, not thought of yet, because this is the first question of its kind. I think I might have to get that one from Will Smith.

UTV: How about you call it It Takes A Company Of Millions To Hold Us; what do you think of that?

Flavor Flav: Hey, I know one thing: it's gonna take more than millions to hold me back... [laughs]

UTV: Now finally, any last words for the kids?

Flavor Flav: For the kids? A diploma is definitely one thing we do need. ☺

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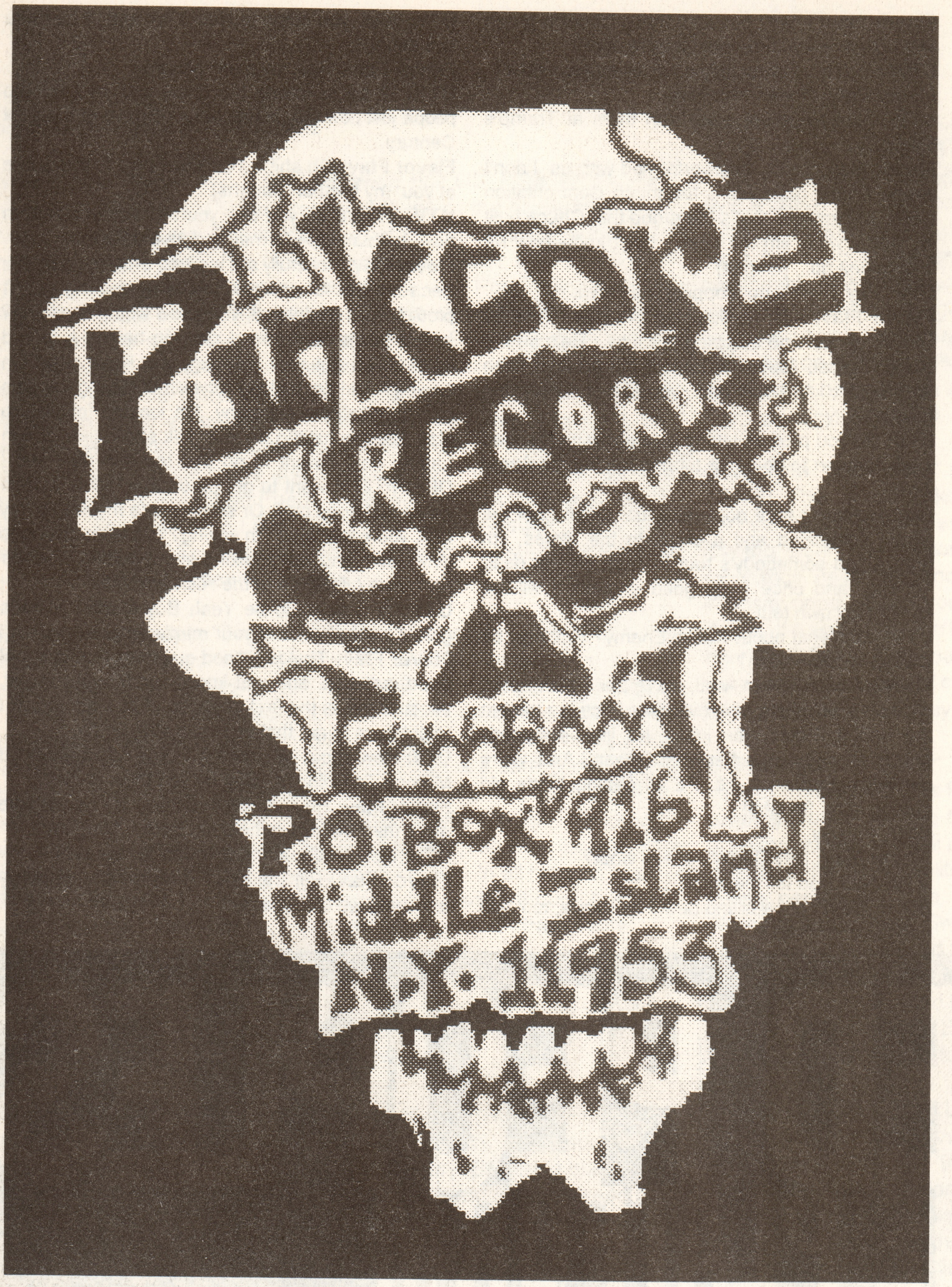


*Dave's dedication to music goes far outside the realm of it being just a hobby; as owner of the growing Punk Core record label and mail order, he seems to work 25 hours a day. Amcher also owns one of the largest record collections in the region, and an encyclopedic knowledge of several musical genres. Dave was kind enough to answer some questions about bands like The Casualties... and his obsession.***-Rich**

Under the Volcano: How and why did you originally become a record collecting geek?

Dave: Music has always been my thing. I started out listening to stuff like Kiss and Black Sabbath as a young kid in the late '70s, and by the mid '80s I was a full-on metalhead, listening to a lot of the Thrash and Black Metal bands like Bathory, Celtic Frost, Kreator, Venom, Mercyful Fate and stuff along those lines. At the age of 14 I met an older friend who gave me my first Punk records. Included in those were the Freeze "Guilty Face" 7", Adrenalin OD "Let's Barbecue" 7", Black Flag "Six Pack" 7", the Sex Pistols' *Never Mind the Bollocks* LP and a handful of others. As soon as I heard the power and intensity in the music and the angry, personal lyrics I knew I had found my calling. I quickly immersed myself in the subculture, learning as much about the bands and the history as I could soak up. The record collecting part of it fit like a glove.

UTV: How did collecting records spinoff into a mail order distro?

Dave: I started Punk Core in 1989 as a fanzine. I got bored with that quickly and ran out of money. I needed money to fund my personal record collecting, so I came up with the idea for the mail order. I figured that I could get all of the new releases I wanted at wholesale and pay for my own copies with any profits. By 1989 I had already been collecting records for a few years, so I took all of the doubles that I had acquired, along with a few releases that I had picked up from bands and labels and put together the first Punk Core catalog.

UTV: Was starting a label always the intention in the back of your mind? How did you decide the time was right to take the plunge?

Dave: Starting a label was something that I've wanted to do since I was very young. I've always been fascinated with the process of releasing records, from the vinyl pressing itself to the layout and printing of the jackets. Think about it; there are not many industries where you can independently package, market and distribute something that you've created from the ground up without having tons of money to start up a company. The DIY concept has always fascinated me; it's the same reason why I brew my own beer and cider. I finally decided the time was right to start my own label in 1995 after being jerked around by Eyeball Records for the release of the Undesirables 7", my band at the time. I figured if they could do a label, I could do it a whole lot better. It inspired me to start a label where the bands are treated well and honestly, and the packaging is top-notch. After doing mail order for seven years I had a lot of contacts for printing, pressing, and distribution, and was playing in a local band that I liked a lot. My first release was the Battle Cry LP, which was co-released with Vulture Rock Records. John's a cool guy, a good friend and he really helped me to get the label started.

UTV: The packaging for your releases is atypical of what people might expect from a grass roots punk label; it seems you like full color CD booklets and LP inserts, for instance, and you've also begun to include interactive video on some of the CDs you release. To play devil's advocate for a second, why not just put out CDs with Xeroxed inserts? I mean, this is Punk Rock, right?

Dave: As someone who grew up with Kiss records and all of the cool stuff that they came with, and later on becoming a record collector, I always appreciated when a record came with nice packaging. I always said that when I finally do start a label I'm going to go all-out and make the best records with the nicest packaging. I feel I've achieved that. A lot of people would be buying the records regardless of how they were packaged, but it's always great to get positive feedback from other people who dig that kind of shit too. There are not many punk labels -- or any other kind of labels -- really going all out with their packaging. It's way expensive, and I often can't recoup all of the extra money that I put into the packaging, but they're some damn cool-looking records. I don't like to do anything half way. It's 100% or nothing.

UTV: What's your vision for Punk Core?

Dave: Well, the growth that we've experienced over the last couple of years is incredible. I'm very thankful that I'm able to do what I love, and would like to continue to grow even more over the next couple of years. As good as things are, they can always be improved. Now that the label is well-established, the next step is to start doing wholesale distribution again and get a couple more people working here to keep up with the demand. The wholesale end of things will be a lot broader musically speaking, not just the Street Punk/Oi!/Pogo Punk stuff that we release and sell through mail order. We'll also be distributing Hardcore, Metal and any other cool underground genres.

UTV: I know you sold around 5000 copies of a 7" by The Devotchkas, a female band that hasn't even toured. How the fuck is that possible? Established bands can't even move 1000 singles these days. Is there anything that you did specifically that you feel made this possible?

Dave: Well, I knew from the first time that Elaine played me the two song demo over the phone that they had a lot of potential. All of the elements are there; they've got great song-writing, and a unique sound. There are also not a lot of all girl bands in Punk Rock or any other genre so it's a real novelty. They get and deserve a lot of respect, especially from other girls. It takes a lot of balls for them to get out there and do what they do. They often have to take a lot of shit that the guy bands don't have to deal with. I did a lot of promotion for them and got their name well known, but if they didn't have anything to bring to the table, nobody would have cared.

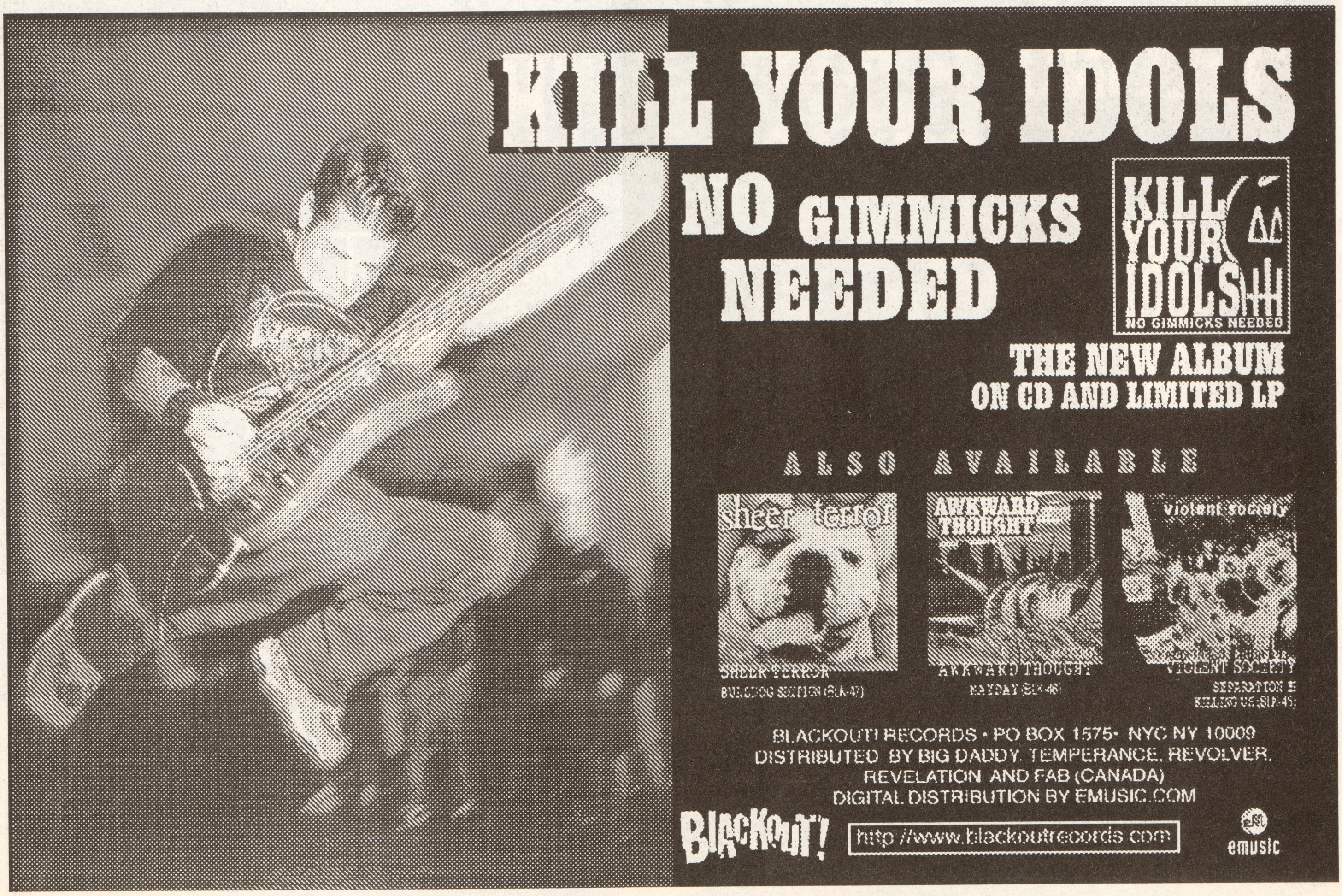
UTV: Originally, The Casualties weren't sure of releasing what became *The Early Years: 1990-1995*. What's the story behind that?

Dave: The early years LP/CD was an idea that I had for a while. Jorge was all for it but Jake and Meggers weren't too enthusiastic about it at first because they weren't on a lot of the early recordings. Once they saw the end result though, they seemed impressed and happy that we went ahead with it. Like I said, I'm a real buff for well-packaged records with a lot of info so I dug up a lot of old recordings, photos, facts and history, a lot of which the band hadn't even remembered, and compiled it into what became the early years. I got a lot of help from Mark Yoshitomi, the band's original bass player.

UTV: It also seems that release opened doors for Punk Core. Were you surprised by the record's reception?

Dave: I put a lot of work into it and it came out great. A lot of people were taken aback by all of the info and photos crammed into the package. We got a lot of really good feedback from it, and it continues to sell really well.

UTV: It also seems that some of the bands you're now working with are more "established," with previous releases under their belts. I know you have a Lower Class Brats record coming out, and I think you're going to release a record by The Unseen as well. What can you offer these bands that other labels don't?



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Dave: I worked hard to establish the label and to be able to offer bands the best packaging, distribution and promotion. I always try to go the extra mile in every aspect and really stand out from the pack. There are many, many labels out there, some with great distribution, some with great packaging, some with great bands but very few have all of the elements together. I try to make Punk Core a label that covers all of the bases and then some. I also have the benefit of the past 11 years of experience running the mail order, something that is not commonplace in this genre that most people seem to get in and out of within a two to four year span. I think that having the experience of being involved in many angles of the industry has been very beneficial. Knowledge I've gained from running the mail order has helped the label, things that I've learned from running the label have helped the mail order, being a makeshift manager for a lot of the bands and so on. I work hard on the bands' behalf, and most of them really appreciate it.

UTV: How would you distinguish Punk Core from Street Punk labels like TKO and GMM?

Dave: They're both great labels in their own respect. I guess the main difference is that we don't want to release records by every Street Punk and Oi! band out there, only the best. We spend a lot more time and money on each individual release and only release maybe four to six a year.

UTV: What's the criteria needed for a band to get a release on Punk Core?

Dave: They've got to have something unique and interesting to bring to the table. Politics bore me; I like traditional Punk Rock. You can tell when a band is just a band for the sake of being a band and when they're really passionate about what they do. It's usually bands that have been around for a while and that have really honed their sound and style that I like.

UTV: Are you still pretty much running everything yourself? Is it difficult to balance both the label and the mail order?

Dave: It was just me up until last year; now we've moved into a pretty good sized office/warehouse with a couple of people working here. If we continue to grow at this rate we'll have to move into an even bigger space soon. We **do** need more people to keep up with the growing demand. If you live on Long Island, know your Punk Rock and have any computer skills, get in touch! We've been able to balance the mail order and label really well. Unlike a lot of labels, we took years to really develop each end of the business and really develop our own niche. It has worked out really well.

UTV: Gimme your most memorable Punk Rock experience.

Dave: Hmm...that's a tough one. There have been many over the last 13 years or so, and beer has erased most of them from my memory but...I would have to say that the very last GG Allin show at the Gas Station in 1993 was my most memorable Punk Rock experience, hands down. It was raw, brutal, fucked up, crazy and lots of fun! I doubt that there will ever be anyone who will take Punk Rock to such an extreme as he did. I hear that *Hated* has been put on DVD with the Gas Station show at the end as a bonus. The video fails to really express the feelings of danger, disgust and fun that were part of that day for anyone who attended, but it's the next best thing. You can see me throughout the video, lumbering close to GG for most of the time. Too drunk and too stupid to have the sense to run away like everyone else.

UTV: Any last comments?

Dave: I'd just like to say thanks to everyone who has supported Punk Core and all of the cool people I've met over the last 11 years! Special thanks to you, Rich!

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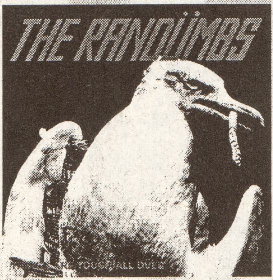
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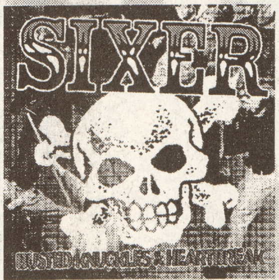
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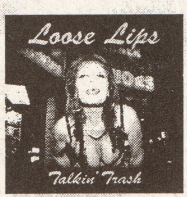
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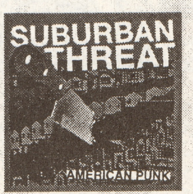
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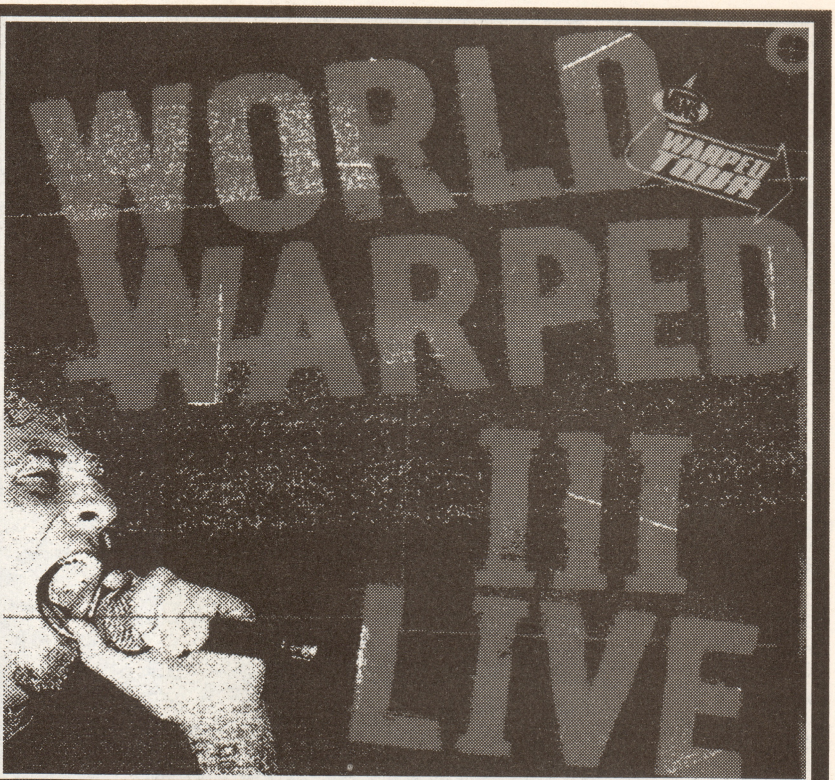

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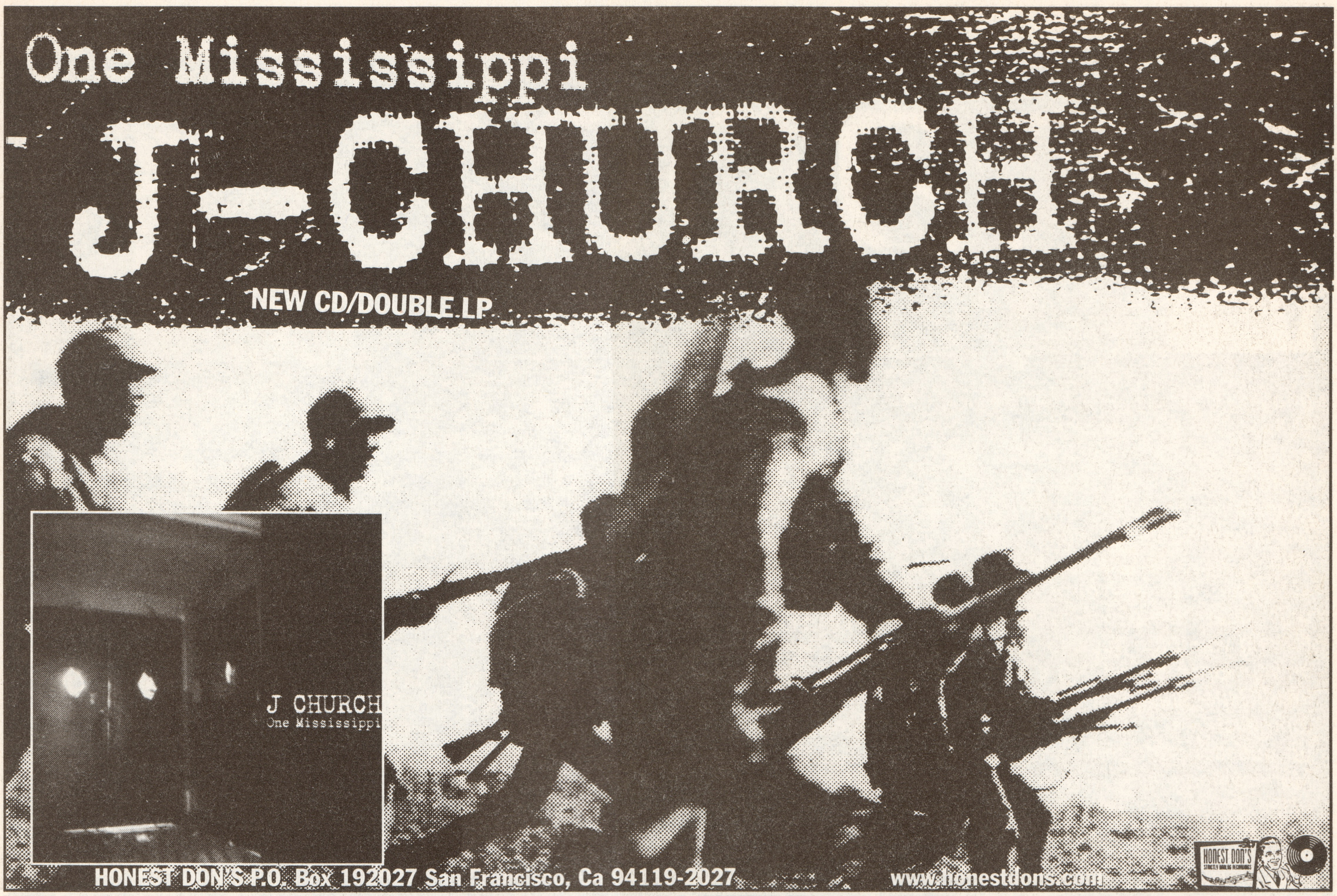

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snapcase

by darren "hollywood" paltrowitz

Imagine being a local journalist who is still confined to senior year of high school. As no one else's schedule can meet it, you have to interview a very prominent band on a national-level on a few days notice to go along with not only your deadline but also the band's touring schedule. As it also turns out, this band only does interviews in the morning, forcing you to do this interview at home on your lunch period... But folks, for this lucky little stallion it gets better! The journalist has to cut first period to write up questions (no thanks to his Method Man-loving friends, who've never heard of the group), and the CD and bio for this "very prominent band on a national-level" arrive a day after the interview...you get the idea. Well folks, the band in this "imaginary" situation is Snapcase, and that journalist is yours truly...

*Moving on, for those unfamiliar with Snapcase, they have a very interesting story behind them in addition to being a Straight-Edge, vegan quintet with some powerful messages within their lyrics. Their release **Designs For Automotion** [Victory] has thus far been well-received on both commercial and critical levels, so yes folks, we have some bonafide rock stars in this issue of **Under The Volcano**. Oh... my chat with frontman Daryl Taberski? Read on...-**Darren "Hollywood" Paltrowitz***

Under the Volcano: Hello?

Daryl Taberski: Hey, how you doing?

UTV: Good.

Daryl Taberski: Okay, you ready?

UTV: Yeah, let me just... uh, I was sitting outside on my porch in the morning so I...

Daryl Taberski: No problem. Take your time.

UTV: Gonna have to just do the best we can... [static and mumbles combine for a few seconds] Okay...Now, first off, what exactly are the *Designs for Automotion*?

Daryl Taberski: The designs for automotion are about one redesigning his or her life in a way to make it more challenging, more meaningful, more exciting, chase after all the dreams that we keep hidden inside, we live a safer life instead. So, kind of going after a more exciting lifestyle...

UTV: How do you feel it compares to past releases as an album?

Daryl Taberski: My mailman has my dog scaring him [nothing but silence and phone-clicking for a minute]... Alright, sorry about that.

UTV: No problem. How do you feel it compares to past releases?

Daryl Taberski: It's definitely its own album, and that's a good thing because it's the only deliberate thing we do when we're writing. We're trying to make a record that's not the same as one we've done before, and I don't know, we've been touring a lot on this album. The response has been great. The big thing musically for this album is that everyone in the band contributed to the songwriting, whereas on previous releases it was generally one or two people writing all of the songs.

Photo: Tim Owen

UTV: I noticed you guys to be much tighter as a unit on this record, was there any reason in particular for this?

Daryl Taberski: I don't know; I think we spent a lot more time in the studio this time around. Twice as much time as we had the previous release, and I just think it's the breakdowns in the music and the intensity changes that evolves itself to a certain feeling, the band really being in a groove. So whatever, we're tight together.

UTV: You worked with Steve Evetts on *Designs For Automotion* in addition to *Progression Through Unlearning* back in '97. How did you hook up with him in the first place?

Daryl Taberski: Well he had done some records that we really liked. Dead Guy's *Fixation On A Co-Worker* was the one we really liked, and he worked with a lot of different bands, like Lifetime and The Bouncing Souls, so we're like "This guy has done everything from Metal to Punk, and we're somewhere in-between, let's work with him..." We had a great experience, and that's why we went back to work with him on this last release.

UTV: Going back to what we were talking about before, how does Snapcase usually go about writing a song?

Daryl Taberski: Generally, we get into a writing mode when we're not touring a lot. Everyone, before they come back to band -- before the next band rehearsal -- get on thinking of ideas. Usually one or two people show up at practice with some new guitar ideas and we try running through some different drum beats with it, and accents. You know, we take it from there, and see how far we can take that part. Sometimes we keep working on it, sometimes we put it aside for another week or two, come back with another idea to add to it. It takes us a long time to write songs sometimes, and then as the songs are getting written musically, sometimes I'll start working on the lyrics and alter the construction of the song a little bit. We go from there...

UTV: A lot of people have said The Beatles, a lot of people have said The Clash -- being part of a Hardcore-dominated band and all, were there any artists in particular that inspired you to become a musician, or even a songwriter?

Daryl Taberski: This band, the reason that we started this band, was more because of the scene and the live events, more so than I'd say, thinking about putting out records. Early stages of this band were about going crazy playing live, and more so we were not much of a studio band and we put more energy into how the songs work as far as the live show's concerned, people going crazy, more so than how this is a song on its own. I think we've become more involved in both aspects now in this point of our career; we focus on the songs, and then also, as we're doing that, we are concerned with how that song would go over live and fit into our set and keep the momentum of high-energy and everything in the live show. But there are a lot of bands that have influenced us. I couldn't really name just one or two... Everyone in this band joined the band at a different stage, we're inspired by different groups, so couldn't really name them for you.

UTV: So you definitely see Snapcase as more of a live act than a studio band?

Daryl Taberski: More so in the beginning of our career than now; now I think we're more bound...

UTV: You guys are going overseas for most of the next month. Can you tell me more about that?

Daryl Taberski: We're really excited about that. We're going to Japan in a couple days, and we've been there once before. It was a really great experience. I'm really looking forward to that, because we love playing in front of new people; that's the best for us and it's been a couple of years since we've been to Japan and we've only been there once, so we know we're going to be playing for a lot of people that have never seen the band before. That really kind of inspires us more to work even harder onstage and try to blow people away... On top of that, we're going to Europe after that, and that's really a big tour for us; we're going to be part of a seven-band bill, which includes the Bosstones, NOFX, Good Riddance, and Mad Caddies, Guttermouth, and a group called Terror Gruppe. It's gonna be a cool tour.

Photo: Danielle Dombrowski

UTV: Are you guys received any differently overseas than in America?

Daryl Taberski: The difference isn't as big as you'd think. The kids that like this kind of music are more or less the same types of kinds, and we're not going to into Third World countries or places like that where people have a totally different lifestyle in general. These kids live life similar to the kids here. It's really not that much of a change.

UTV: And I understand you're also doing The Warped Tour...

Daryl Taberski: Yes.

UTV: Are you on for a couple of dates or all of them? What's the deal with that?

Daryl Taberski: Actually, this year we are going to be on the whole tour. We're really excited about that, and it looks like a really good line-up. They have some really good bands that are more mainstream; they also have some really awesome more-underground-type bands, independent-label bands and stuff, so I'm really excited about it. It's a really well-balanced tour.

UTV: How did you guys wind up on it?

Daryl Taberski: Well, we ended up with a date or a couple of shows on previous Warped tours, and I think we just played our asses off onstage, and other than that, had a nice, professional laid-back attitude. That's what they liked...

UTV: For those yet to experience Snapcase in concert, how would you describe your show -- and even your sound in general?

Daryl Taberski: I like to think of Snapcase as being a very aggressive band that doesn't have the kind of tough-guy meathead mentality to go along with it that other aggressive music does. Snapcase is a thinking person's aggressive band...

UTV: Do you see the variation between your fanbase and headliners like Green Day -- and I know you mentioned the Bosstones -- to be more of an advantage or a disadvantage?

Daryl Taberski: Playing with them?

UTV: Being that you have Ska bands on the bill and Punk bands on the bill, being that you're a heavier band with a message...

Daryl Taberski: No, I actually like that kind of thing because then the bands stand out from each other more, and we've been in a fortunate position to be on tour with Ska bands and Punk bands and Metal bands in the past. We've been able to be one of the bands that kind of crosses over these different audiences... We're somewhere in the middle of Punk and Metal. I don't know, for us it's kind of nice and it's harder to categorize us, I guess.

UTV: How do you feel about playing shows to massive crowds in comparison to those of more intimate clubs?

Daryl Taberski: I generally like the small club settings better, but at the same time, going from the bigger shows and the clubs to mixing it up is more interesting. It makes all the events more different and more fun.

UTV: Should any surprises be expected from Snapcase on these dates?

Daryl Taberski: No, just a lot of sweat... [laughs]

UTV: But isn't that on all the dates pretty much?

Daryl Taberski: Yeah, I guess so.

UTV: Snapcase.com has been attracting a lot of attention as of late, as a lot of people have seem to have found you as a result of the internet; what's your take on the whole MP3 "revolution"?

Daryl Taberski: I don't know. I'm not much of a technology person, so I really don't know much about it and I don't have a lot of interest in it. I know it's something that should concern me, but when it comes down to it, we like writing music and playing live. Worrying about record sales and all that is more of the job of the label in a way...

UTV: So that's pretty much what brought you to Victory those years back?

Daryl Taberski: We already knew we had a good working relationship with Victory, and that they would meet our requests and also treat us with the attention that we wanted...

UTV: Back on task: where will Snapcase be two years from now? Where do you think?

Daryl Taberski: I don't know. Snapcase has always been a one day at a time band, that's always been our motto so to speak. We never really sat down and said "Oh, by this time next year we better be selling this many records and our shows must be this much bigger." This band was started to be fun and something that meant something to us. It was never about "How big can the crowd be?" or record sales, so we want to stick by that. We're having fun doing what we're doing and we've done way more than we had ever expected. It's kind of like, "Start thinking about way into the future" and what we could accomplish by then? That's very...

UTV: Would signing with a major label -- now I realize you're happy with your current situation as you should be -- but are you guys that's totally anti-major label to every extent?

Daryl Taberski: No, I wouldn't say we're totally anti-major label. I mean, I think there are plenty of groups on major labels that are great bands and that have really important messages and do a lot of good things, so I'm not totally against it. But at the same time, major labels have so much power that it makes so much great music end up being overlooked... all the independent stuff, and that's what gets to be kind of a bummer.

UTV: Okay, now stepping off-task for a second, I'm just curious, are you aware of how much airplay you get on M2? They show your video a lot on there...

Daryl Taberski: Yeah, I don't have M2. It's not offered in our area for cable, and I don't have satellite or digital whatever you get it with. I think we've been getting 25 spins a week, which is great.

UTV: And finally, any last words for the kids, Daryl?

Daryl Taberski: Just anyone that's been supporting us, thanks for sticking with us... and anyone who hasn't seen the band before, please come see us play, and hopefully it'll be an exciting new experience. You know, that's pretty much it. ☺

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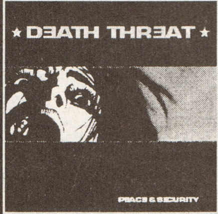
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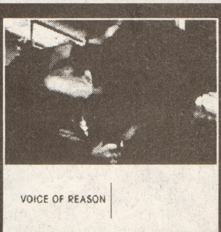
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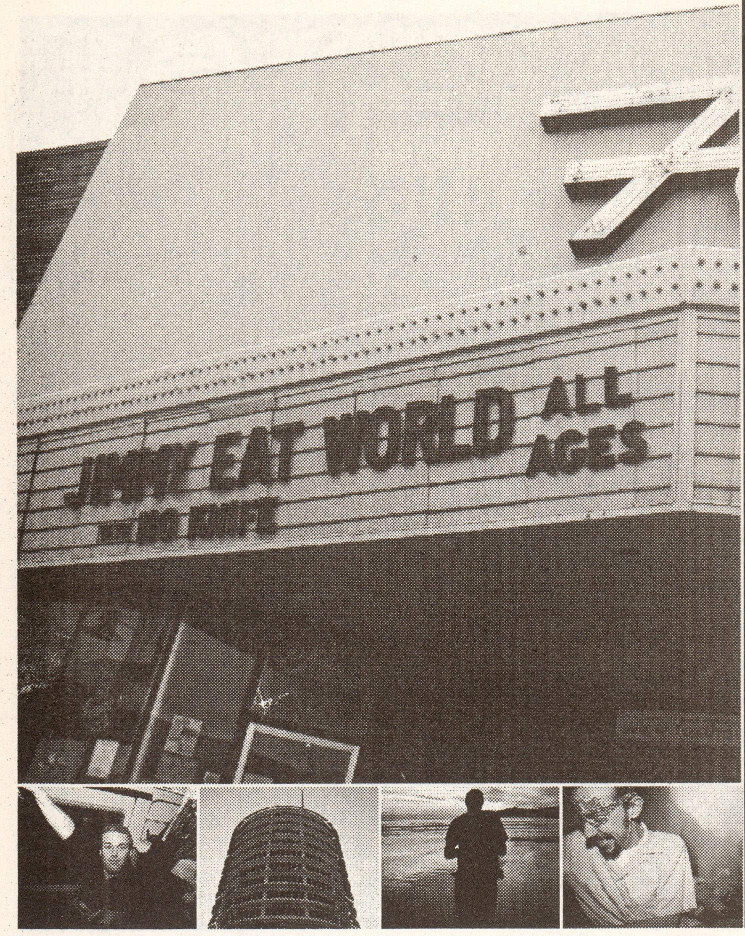

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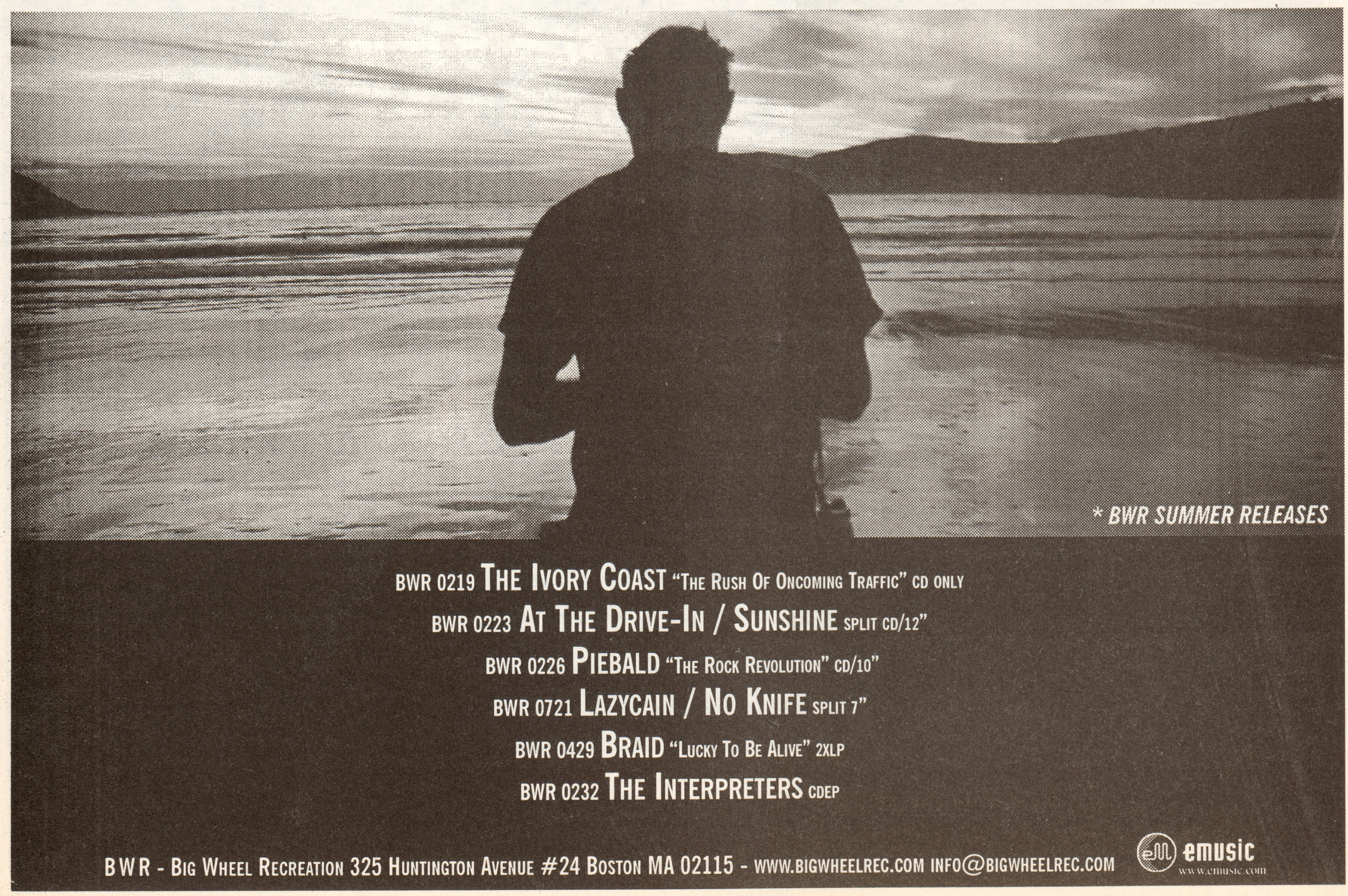

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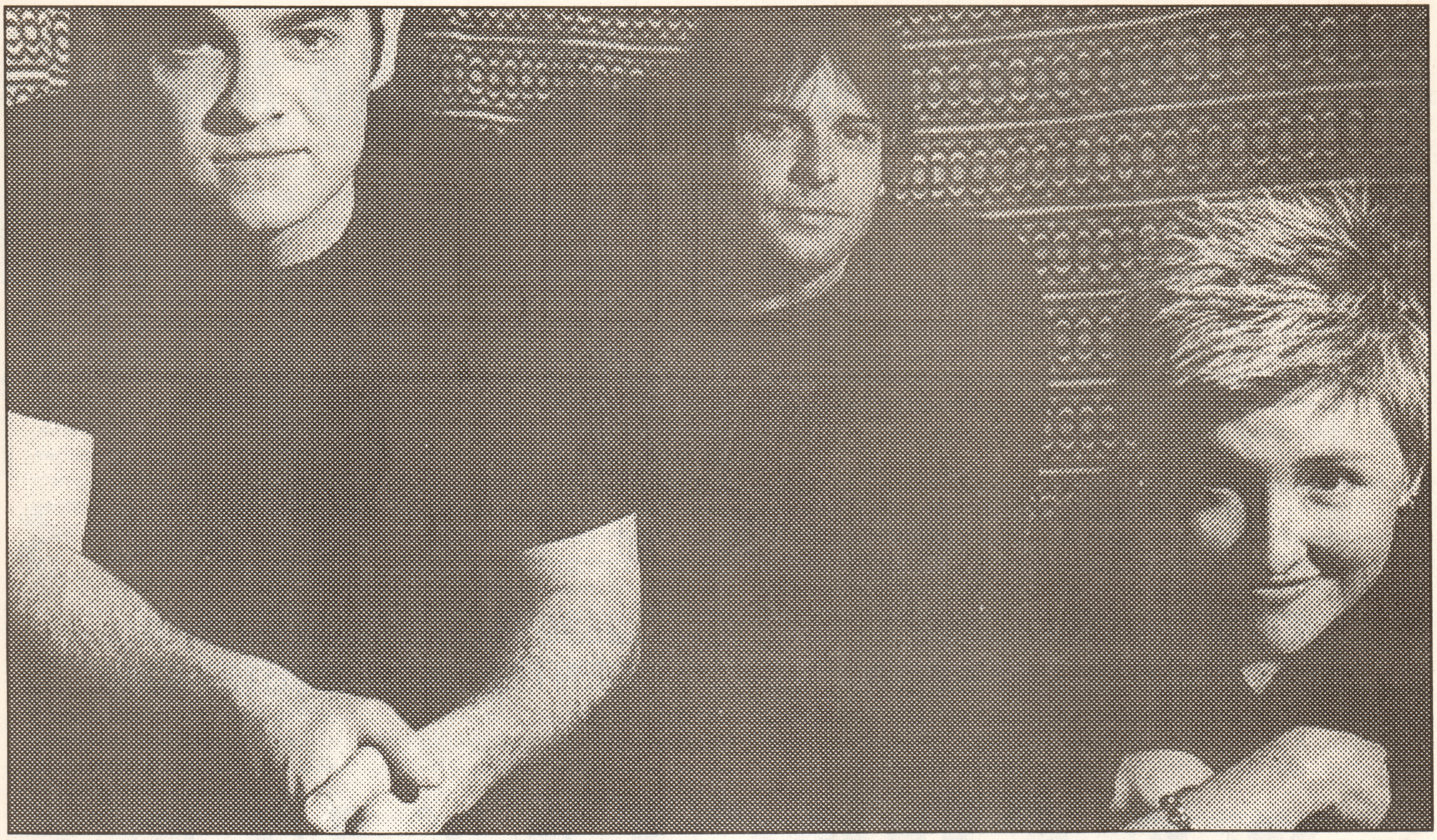

Photo: David Gray

sonny sixkiller

by jack

Sonny Sixkiller is the brainchild of Kara Lafty, who used to be in the band Moped. I loved Moped. I enjoy Sonny Sixkiller just as much. I did an email interview with Kara (guitar, vocals) and bandmate Billy Warburton (bass). They have guest drummers Andy Williams and Bret Tobias (ex-Moped) helping out. On ***This Is Your Heaven*** *[Vital Cog] S6K play the pop music that should be huge despite the world being enamored with Britney Spears. So here it is. Enjoy.**-Jack***

Under the Volcano: So how are you doing?

Billy Warburton: I am fine, and you?

Kara Lafty: I'm doing well now that the weather is nicer. The winter always finds a way to steal my energy and motivation.

UTV: Have you seen any new movies?

Billy Warburton: I just rented the movie where Kevin Bacon had the visions of the girl being raped and killed. His son could talk to the dead girl; it was downright freaky. I thought I was going to have nightmares.

Kara Lafty: Hey, I just rented that movie, too. It's called *Stir of Echoes*. I made my housemate watch it with me because I was too scared to by myself. The last movie that I saw in the theater was *American Beauty*. Kevin Spacey is brilliant, and I always seem to enjoy the movies that he's in. *Swimming with Sharks* is a good Kevin Spacey flick. **UTV:** What happened with Moped?

Kara Lafty: Moped disbanded after Bret, Bob and I realized that we weren't having fun anymore. Our three years together was an amazing learning experience. I guess Bret and I got to a point where we thought that we could be happier writing songs for our own bands. It turned out to be a good decision. Bret is doing really well with his band, The Bigger Lovers, and I'm very happy with the way things are going for S6K. I remain close friends with Bret, and occasionally run into Bob at the local pub. **UTV:** What other music have you been listening to?

Billy Warburton: Lately its been Muzzle, Aimee Mann, Knapsack, a little Ruth Ruth. Oh yeah, The Posies. They amaze me, definitely my all time favorite.

Kara Lafty: Lately I've been listening to...Pedro the Lion: *It's Hard to Find A Friend*, Cocteau Twins: *BBC Sessions*, Johnny Cash: *The Sun Years*, Jimmy Eat World: *Clarity*.

UTV: So how is Vital Cog treating you?

Billy Warburton: Fine. They really work hard to try to make things happen for us.

Kara Lafty: Billy's right. They're extremely supportive and keep us very busy.

UTV: Every couple of years there's always talk of a Pop Explosion but it never seems to catch on; is it because the mainstream just wants to rock out with bands like Korn, Limp Bizkit, and on the opposite with Britney Spears? Where is that transition?

Billy Warburton: That's a loaded question! I prefer not to answer that one. [laughs]

Kara Lafty: I wish that I could turn on the radio and hear an Elliott Smith or Spinanes song, but unfortunately..."We did it all for the Nookie!" That's why I don't listen to the radio.

UTV: What made Kara want to play the guitar and sing?

Kara Lafty: I started playing drums when I was 14. I taught myself how to play by drumming along to different melodies that I had in my head. Just shortly after I signed up to play drums in Moped. I borrowed a guitar and amp from Moped's guitarist, Bret Tobias, and started to take those melodies and turn them into songs. Bret and I talked about the possibility of switching guitar and drum duties (he also plays drums), because we thought that it might be cool to switch instruments in the middle of our set. I think that actually gave me the push to want to learn how to play guitar and sing.

UTV: Tell me about the other musicians that played on the record. How did you meet them?

Billy Warburton: Andy Williams plays guitar and sings in a great band called Lefty's Deceiver. S6K was drummer-less for months, but we wanted to keep playing, so Andy -- also being a drummer -- agreed to help us with some shows. The next thing you know, we are cutting tracks at Trax East for our record. He is an all around great guy and a good friend.

Kara Lafty: Because we were without a drummer, I asked my old bandmate, Bret Tobias, if he would also help out with drumming duties on the record. He agreed. Billy and I thought that it might be a good idea to bring another guitarist into the studio to cut some lead guitar tracks, so I asked my pal Andrew Chalfen -- formerly of The Wishniaks -- to help us out. He's currently in a great pop band called The Trolleyvox, and is one of my favorite guitarists. Jim Hostetter of Matt Pond, Pennsylvania, also contributed to the record by playing cello on "Nothing's Too Complicated."

UTV: What does the name of the band mean? Is there a meaning to it? **Billy Warburton:** It definitely sounds like a really great band name, nice and catchy. I know it was a football player's name. Don't get me wrong though, we are not huge sports freaks. It's just a good name. Ask Kara, she knows the real deal.

Kara Lafty: Sonny Sixkiller was the quarterback for the University of Washington from 1970-72. He is also a full-blooded Cherokee and led the nation in passing in 1970. He spent the 1973 season with the Los Angeles Rams and '74-'75 with the Philadelphia Bell of the short-lived World Football League. He now owns the Seattle Strohs Beer distributorship and co-owns a bar, and does the TV color-commentary for the University of Washington football games. By the way, Billy's lying about not being a jock. When he's not playing in our Rock band, he's sweating it out and competing in weightlifting competitions across the country. You should see his upper body. The girls don't just pay to come see our band play, they come hoping to cop a feel of Billy's arms of steel.

UTV: What's in the future for S6K?

Billy Warburton: I guess tour as much as we can afford to, then get back into the studio.

Kara Lafty: Looking into the S6K crystal ball, I see us driving on the highway in our gas guzzling '89 Dodge Ram, eating pretzels and Twizzlers. Oh wait, I also see us going back into the studio. Billy's drawing pictures on our track sheets and reciting lines from Chris Farley movies, and I'm busy arguing with our manager, Steve. It's all good though, and in the end, we're all happy.

UTV: Do you have any other jobs besides doing Rock n' Roll?

Billy Warburton: I used to be an Art Director, now I just freelance from time to time. I got burnt out on the whole corporate scene, and I needed to get away for awhile. For now, I work at this kick ass skate and snowboard shop called Fairman's in West Chester, Pennsylvania.

Kara Lafty: I work as an Administrative Assistant for a Law Association. I have grown to hate fluorescent lighting, fax machines and deadlines.

UTV: How do you parents feel about this?

Billy Warburton: They are supportive, although they think I am wasting my design degree. We are just not on the same page. Right now, music is what I want to do. I can be an Art Director for the rest of my life. I just feel the need to give the band 110%, and having a really important job doesn't give you the time or flexibility to be in a serious band.

Kara Lafty: When I quit college at age 18 to devote my time to writing/playing music, my parents weren't too happy about it and thought that I was making a huge mistake. Now, seven years later, they see that music has remained a huge part of my life and it's not just a phase. They attend my shows and I think they're even starting to enjoy the music. They might be standing in the back of the room with their earplugs in, but they still have smiles on their faces.

UTV: What does heaven mean to you?

Billy Warburton: Something you love and keep close to you.

Kara Lafty: My world, and the people, places and things that make me happy enough to want to let them in. ☺

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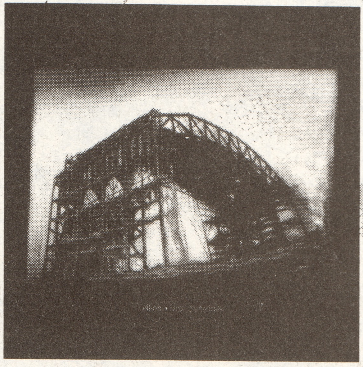

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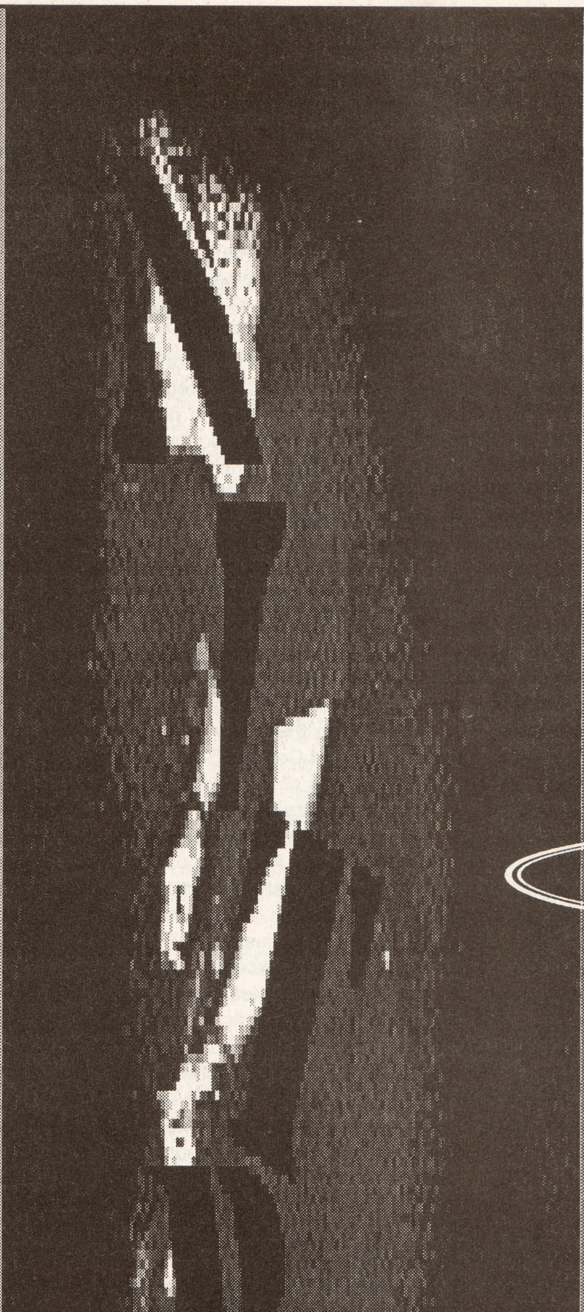

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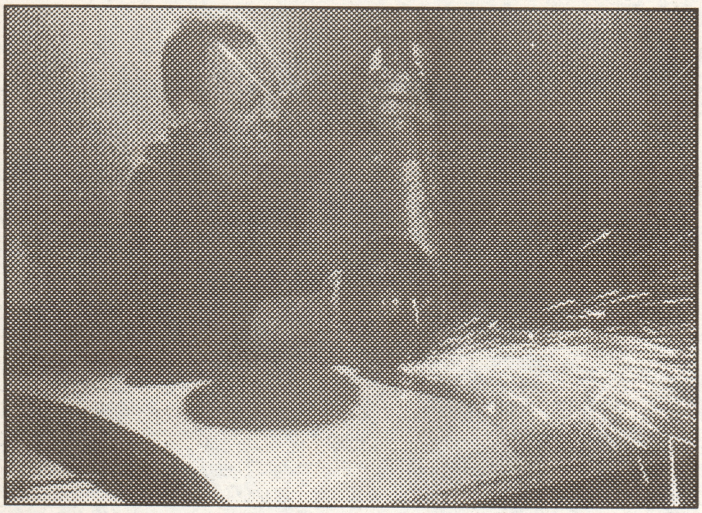


PAUL LEMOS

A lot of really excellent new and reissued material has appeared these past couple of months, far more than space allows. But as usual, I'll try to fill you in on the prime stuff. A great surprise is the new Primal Scream CD, *Exterminator* (on Astralwerks), a balls to the wall collision of bruising Techno rhythms and Garage Rock, injected with a powerful dose of noise for good measure. Imagine a meeting of The Chemical Brothers and The MC5 and you'll have some idea of the latest aesthetic inclinations of the constantly evolving Primal Scream. Although their past couple of efforts have been pretty uninspired, the group has finally created their masterwork, an album that absolutely lives up to their name. *Exterminator* is some angry shit, as brash and intense as dance music gets.

If, indeed, you seek the most extreme listening experience known to mankind, you must find Borbetomagus's *Live in Tokyo* CD, issued in 1997 on Alchemy Records. Forget Merzbow, forget Whitehouse. Forget AC and all the other noise you've heard. Borbetomagus, when they're in form, will hit you like a careening 10 wheeler. And are they ever in form on *Live in Tokyo*!! Consisting of two manic sax players and a guitarist, the group creates the thunderous roar of what sounds like a 15 piece ensemble, completely out of fucking control, combining the intensity of the most potent Free Jazz with the relentless shriek of early Industrial noise. Let it be known, however, that Borbetomagus was at it long before the terms "Industrial" or "Noise" would define musical genres. The group had already released its first album long before Sonic Youth or Neubauten were even assembled. So, if you're into pure sonic pain, you owe it to yourself to locate this recording. For more info, contact Agaric Records at 6 haring Ave, Sparkill, NY 10976.

This has been a very strange couple of months, I must say. Four of the 10 or so recordings on my "wish list" have finally appeared on CD, after spending years in oblivion. Two classic Half Japanese recordings, their third and fourth albums, *Sing No Evil* and *Our Solar System* are among them. Finally, they are available once more through the ever excellent Drag City label. Originally released simultaneously on the short lived, ill fated Iridescence label in 1984, and disappearing almost immediately thereafter, these albums marked the creative peak of this bizarre, brilliant band. Although not nearly as chaotic as their long lost second LP, *Loud* (another wish list item...), *Sing No Evil* and *Our Solar System* retain the wild, dissonant abandon of the early work, while introducing fractured melodies and more complex song structures. Supported by a fairly large band of capable players, David and Jad Fair create songs that sound like nothing else you'll ever hear. They're as out there as Beefheart, The Shaggs and very few others, completely original and absolutely in their own space and time. A childlike simplicity permeates both recordings, especially Jad's songs on *Sing No Evil*, the gentler, more introspective of the two. *Our Solar System* is David's record, a wilder, more rocking, semi-psychedelic freakout. The greatest moment however is the bonus track that appears at the end of *Solar System*, the classic "Thing With A Hook" originally from the long out of print *Horrible* EP.

A veritable load of material, both new and reissued, has surfaced from King Crimson this month. For me, the most exciting items are the new Collectors' Club releases, *Live at Summit Studios, Denver 1972* and *Live in Central Park, NYC 1971*. Both are stunning documents of two very different formations of this legendary band. The *Summit Studios* disc presents a pristinely recorded live set from the short lived *Islands* line-up. Anyone familiar with the long out of print, shabbily recorded *Earthbound* will be delighted by the superb quality of sound and performance presented here, as the band moves from delicately lyrical songs to wildly intense, free improvisation. This formation of the band continues to fascinate me, since it was by far the loosest, funkiest and freest of Fripp's ensembles. *Live In NYC 1974* is a decent quality audience recording of the spectacular last performance of the classic line-up that created *Lark's Tongue in Aspic*, *Starless and Bible Black* and *Red*. I was lucky enough to attend this show, and as I sat mesmerized in the first row, I knew that I was witnessing something very special that night. This was King Crimson at the peak of their creative power, soon to disappear forever. The power, beauty and uniqueness of the music that was made on that night continues to inspire my own creative work today. Sadly, this CD captures only a slight bit of the magic of that evening, but through the thin, murky sound you will hear powerful versions of pieces like "21st Century Schizoid Man," "Fractured," "The Talking Drum" etc. Regardless of the sound problems, it is great to have a document of this show, 26 years later! Ironically, in his notes to the *Young Person's Guide To King Crimson*, a "best of" collection issued some years after the demise of this line-up, Fripp stated that on this particular evening, a chill ran down his spine, that this particular gig was the most powerful since the formation of the band in 1969... While on the topic of the archive material, Discipline has recently issued *A Beginners Guide to the King Crimson Collectors' Club*, an excellent sampler comprised of highlights from each of the 11 available releases.

On May 23rd, after some 30 years of existence in various forms, Crimson has issued a new album, *The Construktion of Light* (Virgin Records), their first major label release since 1995's *Thrak*. Although the band has been very active these past five years, releasing a wide array of improvisational sub-projekts and archive recordings on Fripp's Discipline label, *Construktion...* is an album of carefully composed songs and instrumentals, written by a new, cutting edge quartet. All the power and majesty of the past remains, but here the group further embraces digital technology, creating portions of the record using Pro Tools. The band, consisting of Fripp, Adrian Belew, Trey Gunn and Pat Mastelotto confidently launches into the 21st Century, propelled by jet- fueled polyrhythms and unparalleled musical brawn. Although Fripp and company are all approaching middle-age, their music is as intense as ever, imbued with the spirit of exploration and spontaneity. While embracing new technology, King Crimson continues to delve into the past, revamping and updating "Fractured" (now entitled "FraKctured") and "Lark's Tongues in Aspic," compositions from their most creative period in the mid-seventies. Overall, *Construction* is a bold, visceral musical statement that blows away just about everything that is currently called "progressive music". Anyone who is interested in dopey modern bands like Dream Theater and similar rubbish really should discover the real thing, King Crimson, a band that spawned this beast known as "Prog," but moved on years ago, before the whole thing went rancid. The limited edition Projekt X CD, *Heaven and Earth* is another worthwhile release for the Crimson collector, and will be sold during their tour later this year. Projekt X consists of the same line-up as the present Crimson formation, but delves more deeply into pure experimentation. As is the case with the various recent Projekt sub-groups, so beautifully documented on last year's box set, Project X's music moves from structured passages of blazing intensity, marked by Fripp's frenzied solos to surreal soundscapes of undulating darkness. Also of particular note are the beautifully packaged 30 year anniversary reissues of the band's first four albums: *In the Court of the Crimson King*, *In the Wake of Poseidon*, *Lizard* and *Islands*. Not only are the discs completely remastered using 24 bit technology, but the original art work has been restored, including lyrics, liner notes and photos. As an added bonus, each disc features a booklet of press-clippings and reviews from the respective time of original release. (I imagine that these documents come from Fripp's personal archives...) Serious Crimson fans will find these new versions to be indispensable, since the vastly improved fidelity adds new depth and dimension to the otherworldly beauty of this music.

East Side Digital completes their series of Henry Cow "original mix" reissues with the release of the group's masterful third album, *In Praise of Learning*. You may be wondering about the meaning of this "original mix" business...When the first three LPs were initially reissued on disc some years back, the original mixes could not be found, so members of the band were called in to remix material dating back to the early '70s. Needless to say, great changes were made, much to the displeasure of Cow fans across the globe. Awhile back, the original mixes were located, and properly restored reissues of each album have appeared during the past couple of years. Adding the members of Slapp Happy to the line-up, Henry Cow delivered the highly sophisticated, politically scathing *In Praise of Learning*, recorded in 1975. The instrumental virtuosity of the Cow musicians and the strange "Brechtian" experimentalism of Slapp Happy combined to create an album of tremendous depth and complexity. Pieces move from the short fiery call to arms of "War" to the intricate politically charged suite, "Living in the Heart of the Beast', then on to the Free Jazz / improv of "Beginning the Long March" before climaxing with the funereal solemnity of "Beautiful as the Moon/Terrible as an Army with Banners". *In Praise of Learning* is one of my 10 favorite records of all time, so it's great to finally be able to hear it once again in its original state. (By the way, this new version also includes extensive liner notes, lyrics and photos).

Several fine new releases have recently been issued by America's premiere new music label, Cuneiform Records. Perhaps the most exciting of the batch is Rich Woodson's Ellipsis' debut, *Control and Resistance*, a set of brilliantly intricate compositions, firmly rooted in the avant-classical tradition of the great RIO groups of the seventies and early eighties.(Incidentally, RIO is a sort of sub-genre of progressive music that combines the dissonance and foreboding of classical works by composers like Stravinsky, Bartok, Penderecki etc with the rhythmic intricacy of music by artists like Zappa, Mahavishnu Orch. etc. Some of the great purveyors of RIO were Henry Cow, Univers Zero and Art Zoyd). Woodson's angular, densely textured instrumental music is beautifully performed by a superb, seasoned ensemble of five crack New York City players. Although Woodson is relatively unknown at this point, he is soon to become a major player in new music circles, having issued one of the best "prog" cds I've heard this year. Another fine disc is Volapuk's new one, "Polyglot," the French quartet's fourth and most densely composed release. Led by drummer extaordinaire Guigou Chenevier, once a member of the legendary RIO ensemble, Etron Fou Leloublan, the group performs intricate instrumentals, integrating elements of classical chamber music, Jazz and Avant-Rock. The tone is at once delicate and lively, as the group moves swiftly and precisely through the structural intricacies of these wonderful compositions. Like the work of Rich Woodson, Volapuk creates a challenging brand of new Classical music that defies simple categorization, although sadly, it may be lumped in with Progressive schlock Rock in most local record shops.

Dave Kerman and 5uu's superb, highly challenging new disc, *Regarding Purgatories*, also out on Cuneiform, is yet another release that is sure to garner much attention from the more avant garde contingent of the "prog" community. Kerman, an amazing multi-instrumentalist, writes very complicated, majestic music, in the grand tradition of the aforementioned RIO innovators, Univers Zero, Art Zoyd and Henry Cow. Consisting of an ensemble of exceptional players from some of the finest groups in the genre, like Blast, Thinking Plague and Present, 5uu's deliver an album of dark, demanding instrumental passages and difficult, cerebral songs that combines aspects of modern classical and experimental music with hints of progressive rock. I simply wish that the hordes who listen to more famous bands like Crimson, Yes, early Genesis, Flower Kings, Trans Atlantic etc would dig a bit deeper and discover the extraordinary music that Cuneiform has been releasing for more than a decade!

Switching gears a bit, a number of excellent Rock releases have recently appeared. The new Delgados CD, *The Great Eastern* is indeed a great leap forward for this British quartet. With significant assistance from ace producer Dave Fridmann, the group has developed a delicately orchestrated, strangely off-kilter set of songs that are richly melodic and densely textured. Fridmann is probably the most interesting producer around these days, having assisted in the creation of two of the very best Rock records of recent memory, Flaming Lips' *Soft Bulletin* and Mercury Rev's *Deserters' Songs*. So it's no surprise that the new Delgado's release maintains a similar feel and aesthetic balance, marked by Frimann's lush, slightly deranged production, which only enhances the beauty of the band's songs. Without a doubt, a lot of time and attention to detail went into the creation of *The Great Eastern*, making it one of my favorite discs of the year thus far.

Same goes for the truly excellent new one from The Apples in Stereo, whose new album, *The Discovery of a World Inside the Moone*, is just out on New York's spinART label. Led by pop genius Robert Schneider, this five piece band, accompanied by a wide array of supporting musicians, creates a delectable brand of sugar coated psychedelia that sounds like a meeting of *Revolver* era Beatles, The Velvet Underground, and Steve Miller. Sounds like a pretty strange concoction, but it works beautifully. Each song is bursting with musical ideas, as interwoven layers of melody, background vocals, horns, percussives and guitars fight for room within the mix. *Discovery* is The Apples most ambitious, fully actualized and beautifully crafted set of songs. As I listen to this CD, I can't help wondering why this band isn't hugely famous... Anyone that thinks Guided By Voices is the best that modern pop music has to offer must immediately hear *The Discovery of a World Inside the Moone*.

Another welcome surprise is the fine new *Live* recording by perennial favorites, the ever improving Built to Spill. Fans of Doug Marsh's wonderfully expressive guitar work receive a veritable feast here, with two of the nine tracks clocking in at over 20 minutes. One of these is a reverent, gorgeously rendered, version of Neil Young's classic, "Cortez the Killer," perhaps the climax of a stirring, inspired set . Built to Spill is making timeless music, based on the interplay of real musicians playing bass, drums and guitars, totally unimpeded by the constantly shifting trends within the marketplace. As sales of electronica wane, and last year's Drum n' Bass innovations sound so terribly dated, Built to Spill creates music that will sound as fresh and relevant in 10 years as it does today.

Sonic Youth, probably the single most influential band of mid '80s and early '90s, has recently issued their 11th studio album, the aptly titled *NYC Ghosts and Flowers*, a concise recording that occasionally harkens back to the beautiful mayhem of the early days while moving headlong into the future. With the able assistance of the ubiquitous Jim O'rourke, the band delivers their most polished, focused set of songs since *Goo*, their major label debut. Last year's theft of all their old gear seems to have forced the group to change its sound and experiment with some new equipment, and the results are pretty exciting for the most part. A good deal of *NYC Ghosts* rocks hard, occasionally sounding a bit like early Wire. O'rourke's production, mixing and electronics bring new musical depth and color to the tried and true Sonic Youth method of operation. The lush textural ambiance that so elegantly evolved on *Washing Machine's* epic soundscape, "The Diamond Sea" is also present here, but harnessed into the framework of much shorter songs. *NYC Ghosts*, like all of this band's work since *Daydream Nation* is occasionally flawed, but overall it's one of their most confident, dare I say, commercial efforts to date.

New from Matador is Belle and Sebastian's highly anticipated fourth album, *Fold Your Hands Child, You Walk Like A Peasant*. Consisting of 11 subtly orchestrated, deeply personal and delicately beautiful songs, the new album will surely appeal to those who have enjoyed the group's prior work. While often recalling the melancholy folk songs of Nick Drake, the group moves into more soulful areas on *Fold Your Hands*.... As always, the richly textured, timeless arrangements and warm glistening melodies are offset by intimately ingenuous vocals, creating a sound that is at once deeply rooted in the past, yet refreshingly modern. Belle and Sebastian, like Stereolab, Tindersticks and Flaming Lips, is one of the most important bands of today because while they work within the context of past musical traditions, they are able to create something that is entirely their own, something that will stand the test of time.

Also from the ever eclectic Matador label comes the new Pole CD, simply titled *3*. Through the course of these eight extended pieces, Pole continues to explore the outer reaches of experimental Dub, integrating the deep, throbbing bass and echoing percussives of classic Jamaican roots with various clicks, ticks and crackling. The end result is a warm miasmic haze of reverberating rhythm and noise which sucks the listener into the vortex of the groove. Imagine what a badly beaten vinyl copy of one of King Tubby's Dub plates would sound like if played underwater...Suffice it to say that *3* is a deeply surreal and rewarding listening experience.

One of the most pleasant surprises of recent months was the release of *Song of the Beautiful Wanton*, the new disc from Britain's Eyeless In Gaza, a duo that has existed intermittently since the early '80s. Despite their long history, the group remains almost completely unknown in the States, but thankfully, continues to issue an occasional new album. Each is a cause for some minor celebration... The new release is their most polished, fully developed work to date, a set of deeply emotional, gorgeously performed meditations on love and loss. Eyeless in Gaza's antecedents are composers of sacred music from ages past. Although they create fairly conventional song structures, employing modern instrumentation, their music is impossible to categorize, partly due to Martyn Bates singular vocal style. Although I have always loved his plaintive, rawly emotional, almost hymn-like delivery, it seems that Bates is an acquired taste for many. On the new LP, he is singing with greater subtlety, while retaining the warm mournful beauty of past performances. *Song...* is an elegantly crafted, deeply intimate work, highly recommended to anyone interested in artists like Nick Drake, Tim Buckley, Belle and Sebastian.

Speaking of works of understated elegance and exquisite beauty, one must mention *Epigraphs*, the lovely new recording by pianist Ketil Bjornstad and cellist David Darling, available on ECM Records. Through the course of these 16 selections, the duo presents a set of deeply metatative, delicately composed pieces of rare beauty, loosely based on themes and motifs of sacred music from the distant past. Both musicians are known for the considerable depth of feeling and spirituality within their music. With *Epigraphs*, their second collaborative effort, Bjornstad and Darling respond to each other with remarkable sensitivity, creating music deeply imbued with passion and pathos.

Moving into wilder realms of avant-garde Jazz, a number of excellent, ground breaking reissues have recently appeared. From Total Energy are two fine live sets by the enigmatic Sun Ra. *Life Is Splendid* presents Ra with his Solar Myth Arkestra, while *Outer Space Employment Agency*, documents Ra's performance with his Intergalactic Arkesrta (both were recorded at the Ann Arbor's Blues and Jazz Festival, in 1972 and '73, respectively). Although there are a vast number of mediocre live Sun Ra recordings floating around, these two discs are quite good. Both of these large ensembles, consisting of 15 or more players, are operating at maximum intensity. The former is a more soulful, groove based set of free form polyrhythmic jamming and psychedelic gospel rave ups. *Life* includes extensive live segments of Ra's classic "Space is the Place". The latter recording captures the Arkestra in Free Jazz feak-out mode, with horns screaming and Ra's keyboards moving way into the ozone. Here, the band smoothly shifts gears, occasionally performing structured pieces before exploding into a multi-percussive blow out. Both discs are contain some ferocious performances and are worthwhile additions to any respectable collection of experimental music.

Some of saxophonist Ornette Coleman's very best and most challenging work has recently been issued domestically on CD. Verve's rerelease of 1975's harmolodic masterpiece, *Dancing In Your Head* is finally here, and it's as jarring today as it was 25 years ago. Coleman brings together his interests in Free Jazz and structured playing, as his six piece ensemble creates a kinetic, wildly innovative, yet difficult and highly disciplined new music. Imagine listening to Dixie land Jazz on LSD and you'll have an idea of the twisted intricacies and movement of this music. *Dancing In Your Head* presents an amalgamation of Free Jazz, World Music, Bebop and Dixieland, a blistering musical hybrid that would mark the beginning of a new genre.

Although *Dancing In Your Head* is perhaps Ornette's most extreme excursion into Harmolodic music, his recordings for Columbia Records in the early '70s were equally radical. Legacy/Columbia have just reissued two of these landmark recordings, *Skies of America* and *The Complete Science Fiction Sessions*. The former is considered one of the most innovative Jazz compositions of the 1900s. Performed by the London Symphony Orchestra, Coleman's meticulously detailed 160 page score presents a challenge to musicians and listeners alike. Imbued with the spirit of unrest that existed during the Vietnam era, this harrowingly dissonant, densely composed harmolodic piece brilliantly combines modern Classical music and Jazz. Like *Dancing In Your Head*, *Skies of America* is a difficult but rewarding experience. *The Science Fiction Sessions* (a two CD set) maintains Coleman's singularly dense compositional style but provides a bit of breathing room, and is the most varied, listener friendly release of the batch. With a supporting line-up that reads like who's who of Jazz players, featuring names like Don Cherry, Dewey Redman, Charlie Haden and Ed Blackwell, these tracks really burn, moving from bursts of high speed Bop and explosive Free Jazz, into precisely written harmolodic scores. Along with Atlantic Records recently remastered edition of the classic *Free Jazz* CD, the above titles are perhaps the most essential of Coleman's massive discography, and essential purchases for fans of Avant-Garde Jazz.

Austria's Mego label has issued two very challenging new releases this month, Radian's first full length disc, *TG11* and Hecker's *[R.] ISO Chall*. After hearing last year's superb EP, I was very much looking forward to the release of Radian's *TG11*. Although a trio consisting of bass, electronics, and drums, Radian creates highly experimental work that cannot be compared to that of any similar musical formation.. Their exceptionally quiet pieces are structured yet fragmented, void of melody, steady rhythms or grooves. Wisps of percussion are interwoven into a gently quaking bed of static, clicks micro-tones and oscillations, with each sonic element precisely placed in the mix. *TG11* is a difficult, uncompromising recording bringing together elements of electronic and acoustic music in a compelling and completely original manner. I only wish that I could find words to better describe this very strange disc.

Hecker's CD is equally unclassifiable, but a bit easier to describe since it is basically computer generated music in the tradition of past Mego releases. Hecker has given his sound files to a wide range of highly respected experimental artists like Bruce Gilbert, Jim O'rourke, Francisco Lopez and Holger Hiller, who, in turn, have created the 12 pieces contained here. Tracks move from the nearly inaudible drones of Lopez's "Untitled 85" to the wild, racing electronic maelstroms of Hiller's "See Anything" to the imploding, spastic groove of Ilpo Vaisanen's "Version IUV". Hecker's CD is another fine addition to the Mego catalogue.

New from England's Touch label is Panasonic's Mika Vainio's second solo CD, *Kajo*, a recording of much greater textural depth than any of his past work. The new disc focuses on the creation of disquieting atmospheres through subtle, imaginative use of hushed electronics. Each of these nine meditative pieces creates visions of stark, surreal landscapes like those that unfold in one's nightmares. *Kajo* is a carefully conceived, understated work, not nearly as difficult or complex as the above Mego releases, yet equally alluring.

New from ROIR are two very worthwhile titles, Bill Laswell's *Dub Chamber 3* and the remastered, repackaged edition of Nico's *Do or Die-Diary 1982*. Although Laswell's recent output has been very spotty -- probably because he issues so damned much product -- his work for ROIR is consistently good. This new release completes the "Dub trilogy" that began a few years back with the excellent *Sacred System Vol. 1*. With significant contributions from exceptional trumpeter Nils Petter Molvaer (who issued one of the year's best jazz releases through ECM last year) and Renaissance man/ Dub bassist Jah Wobble, Laswell has created an album full of deep grooves and elegant textures. The huge, thrusting bottom of the first two tracks perfectly captures the foreboding yet sensual throb of the great Jamaican dub plates of the early 1980's. As the disc progresses, a high quality of playing is maintained, but the music at points becomes a bit too smoother and predictable, occasionally bordering on New Age. Despite these occasional inconsistencies, *Dub Chamber 3* will surely satisfy fans of Laswell's past work.

The Nico CD, originally issued on cassette in 1982, presents some powerful performances, captured live in Europe during the Drama of Exile tour. Although that LP, her second to last studio effort, was indeed the worst recording of her career, this live document focuses on songs from great recordings like *Desert Shore* and *The End*, as well as selections from her glory days with the Velvet Underground. Culled from five different shows, *Do or Die* stands as the best of the many live Nico releases that have appeared after her untimely death in 1988. The sound quality throughout is quite good and does justice to the incredible power and despair of these brutally naked performances.

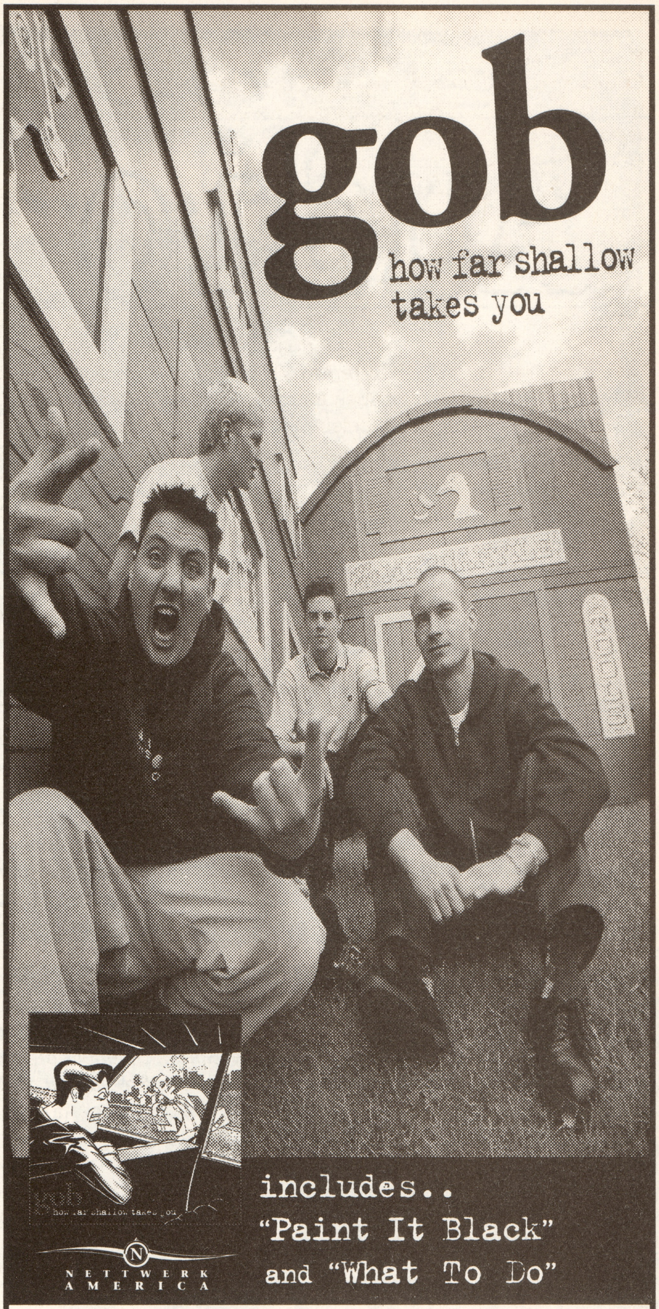
When it comes to musical depressives, few reveal such self loathing as Scotland's ever perplexing Arab Strap. I can't say that I know much about this band, but I find the new album, *Mad For Sadness* (on Jetset Records) morbidly fascinating, kind of like standing before a crash site, viewing the wreckage. Musically, the band maintains an austere tone, similar to that of groups like American Music Club and Red House Painters. But Arab Strap's music is sparser and less technically proficient, serving only to provide support for the vocalist's half sung/ spoken confessions of personal failure, impotence, loss and heart ache, delivered in a thick occasionally indecipherable Scottish brogue. If you enjoy the mournful music of groups like Low, Tindersticks, Codeine, the aforementioned AMC, and Red House Painters, then Arab Strap is a perfect choice, illustrating just how ravishing despair can be.

ReR, perhaps the most consistent label on the planet, has just issued a very enjoyable third volume of improvised duets between two giants of the avant garde, former Henry Cow members, Chris Cutler and Fred Frith. The new album, *Two Gentlemen of Verona* recorded live in April, 1999, captures the duo in fine, more relaxed form. Having played together intermittently through the course of nearly three decades, Frith and Cutler have developed a deep aesthetic and musical understanding that is clearly evident within these often mind blowing improvisations. Through the course of more than an hour, the players move from scattershot, chattering rhythmic interplay, to chaotic bursts of noise, then on to what sounds like tightly composed playing, before moving into more subtle textural terrain similar to that of the Mego artists mentioned above. I am constantly amazed by the endless combinations of sound and textures produced using little more than guitar, drums and minimal electronics, all performed live, without the addition of studio enhancement after the fact!

Saving the best for last, are two modern Classical recordings that simply knocked me out: Tim Hodgkinson's *Sang* (also on ReR) and Heiner Goebbels' *Surrogate Cities* (on ECM). Hodgkinson, also a former member of and chief composer for Henry Cow, has always written spectacular, dark, complex music, but during the past five or six years he has moved almost entirely away from Rock and Jazz forms, delving ever more deeply into Classical composition. Last year's solo release, *Pragma* presented a potent sample based set of electro-acoustic experiments, foreshadowing the work that would surface on *Sang*. I was, however, unprepared for such chilling orchestral music. Each of the four massive pieces contained here seems to be inspired by the music of modern Classical composers like Penderecki, Schnittke, Henze, and Dumitrescu who have explored the darkest realms of the human misery. For me, *Sang* is the crowning achievement of Hodgkinson's career; but perhaps it only marks the beginning of a new phase in the work of this amazing and terribly underrated composer.

Similarly, Heiner Goebbels, veteran of the European Avant Garde is best known in Prog Rock circles for his work in the fiery duo Gobbels and Harth, and later, Cassiber, in which he performed with Chris Cutler. During the past several years, Goebbels has issued a number of fairly obscure "radio plays" on the highly prestigious ECM label. For me, most of these recordings fail to maintain interest because they are simply soundtracks to large scale, multi-media events. Despite my lack of interest in the past decade of his work, I have always been convinced of Goebbels' musical genius, so I'm pleased to say that his latest release more than fulfills expectation. *Surrogate Cities* is a massive work, in five parts, each of which reveals a different dimension of Goebbels' eclectic musical aesthetic. For me the most exciting portions are the 31 minute "Suite for Sampler Orchestra" and "D & C" (for orchestra). The former is a brilliant meeting of acoustic and electronic music, one in which sampled textural and percussive elements are seemlessly integrated within an orchestral setting, adding power and depth to the piece. The latter is a beautiful, dramatic 11 minute piece that gracefully moves from sections of brassy dissonance to mellifluous delicacy. Then there's the gorgeous "Horatian - Three Songs" featuring the rich, expressive vocals of Jocelyn Smith, and "Surrogate," a sort of meeting of "downtown" improv and orchestral thunder, propelled by David Moss' rapid fire, free form vocal delivery. *Surrogate Cities* is a highly varied, intensely musical work, bursting with ideas. I can only hope that ECM will continue to support Heiner Goebbels' strange, unpredictable musical visions.

Contact Paul Lemos at 54 Locust St., Massapequa, NY 11758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Audio Reviews

A Global Threat "Until We Die" *(GMM, POB 15234, Atlanta, GA 30333).* A Global Threat hail from Boston and includes members of the Unseen. They play fast Hardcore Punk Rock, with the "Fuck you, I'm pissed off at the system" lyrics and mohawks galore. Fans of The Unseen, Violent Society etc, take note.(CD)-**Craig**

Allan "About Five Seconds" *(Da Core, 347 Grove St., McKees Rocks, PA 15136).* There are several things I like about this disc. They have a great bass sound and some killer riffs. When the vocalist screams it's really brutal. Other than that, this is crap. It has that System Of A Down thing going on, which to this day I still don't get. They also have that new Metal Hip Hop thing going on. I just don't dig this, and the negatives outweigh the positives. I'd avoid this disc in a world full of clones.(CD)-**Myk**

Andre Williams "The Black Godfather" *(In The Red, 2627 E. Strong Place, Anaheim CA 92806).* It's good to see that Andre is back! For those uninformed, Andre's career dates back more than four decades, as he is known for being one of the original bad boy of music. Though he's had Rock leanings in even the early moments of his careers, he has written and produced for everyone from Stevie Wonder to Mr. George Clinton; indeed, we are talking about a legend. He's so bad that Rudy Ray Moore -- Dolemite himself -- proclaimed Andre to be the "baddest muthafucka". No, we're not talking a Mick Jagger-esque status of rebellion, rather one that... Well, some of the songs titles on this disc include "Whip The Booty," "You Got It And I Want It," and "Sling That Thing." Yes folks, Andre is quite the ladies man in addition to all else... Speaking of which, there are enough pictures of derrieres to make Sir Mix-A-Lot jealous! On *The Black Godfather* Andre is paired with an assorted talents, from the Jon Spencer Blues Explosion to The Countdowns to Steve MacKay (well-known for playing sax on The Stooges' landmark *Funhouse*). Buy this and never be shaken down for lunch money again!(CD)-**Darren "Hollywood" Paltrowitz**

The Antivirus Movement *(Kill Norm, antivirusmovement@excite.com)* Wacky dark electronic music. This isn't my thing at all... maybe Bazini would like this?(CD)-**Mr. Noiz**

Apollo Four Forty "Gettin' High On Your Own Supply" *(Epic/550 Music, address not given).* This Liverpool, England based outfit may be the best new thing that the Electronica scene has to offer. Much darker then Fatboy Slim and equally as challenging and creative as The Chemical Brothers, Apollo has an edge when it comes to unleashing spacey loops, vivid synth programming and very powerful beats. The catchiest track happens to be the leadoff single, "Can't Stop The Rock," which may be about not being able to quit a crack smoking habit (sarcastically speaking). Surely radio stations like K-Rock and WLIR will have this in regular rotation in no time.(CD)-**Alex**

Arkangel "Dead Man Walking" *(Good Life, POB 114, 8500 Kortrijk, Belgium).* Like a sinister blackened cloaked avenger, the incarnation known as Arkangel descends on the confines of society, exacting lyrical revenge for the perceived slaughterhouse crimes committed daily, manifested on the bloody butcher's smock and meat cleaver. Apocalyptic vegan Metalcore played with structured abandon. A smattering of Slayer-esque riffing schemes, thick, fuming chord progressions, distorted agonizing screams, and time signatures that shift on a dime on songs like "From Heaven We Fall," "Day Of The Apocalypse," "In The Embrace Of Truth," and "Fearful Eyes" proffer harrowing bouts of writhing aggression with a definite message and purpose. Lyrics like "fearful eyes: window of a tormented soul/anthropocentrism pull the strings of cruelty/blood flows from the eviscerated bodies to fulfill the need of heartless consumption" get the message across loud and clear.(CD)-**Ramek**

Arson "Words Written In Blood" *(Resurrection AD, POB 763, Red Bank, NJ 07701).* This is really a bunch of Hardcore kids playing Metal. I think their intentions were in the right place. I think they settled in to play a blistering, brutal Hardcore record, and ended up recording a Thrash album from 1984, with chunked out fast riffs, with screamed vocals ala early SPV records stuff. There are also some real good breakdowns, and a lot of cymbal play rounds out the sound. This sounds Metal, and should really appeal to the fans of that early stuff, but Arson can still appeal to that Hardcore crew as well. This is a really good record. Greatness is never planned, it is just achieved. These guys are well on their way.(CD)-**Myk**

Atomic Opera "Gospel Cola" *(Metal Blade, 2828 Cochran St. PMB 302, Simi Valley, CA 93065).* Dumb fucking name, dumb fucking album title and horrid music. I don't see why Metal Blade is on this Christian kick all of the sudden, but between these guys and Mortification I'm ready to go on a mass murder spree. It seems that every time a band tries to incorporate Jesus into Heavy Metal it comes off sounding hokey or the music is just plain bad. In this case it's both. This could be the worst record Metal Blade has put out. EVER!(CD)-**Myk**

Automatic "Crossing Kill Creek" *(Indecision, POB 5781, Huntington Beach, CA 92615).* Say guys, I have a great idea! We're really all talented musicians, and we're on an ultra-cool label; let's write a bunch of songs in which we anthematically talk about the problems of society! Whether it's mine personally or everyone else's, everyone would be sure to love it! That would be so cool because then everyone would sing along with all our songs, which are about people being controlled and restricted! Wait a second, that would mean that we're in control if you're singing our songs at our concerts! Why am I still talking in questions? It's fairly-hard to classify Automatic, but I think of them as being punk-style Rock and Roll with a Hardcore attitude or twist here or there. They sound like everyone from Wax to Faith No More, which I won't complain about, but this isn't my cup of tea.(CD)-**Darren "Hollywood" Paltrowitz**

Avail "VMLive 6/29/97" *(VML, POB 183, Franklin Park, IL 60131).*

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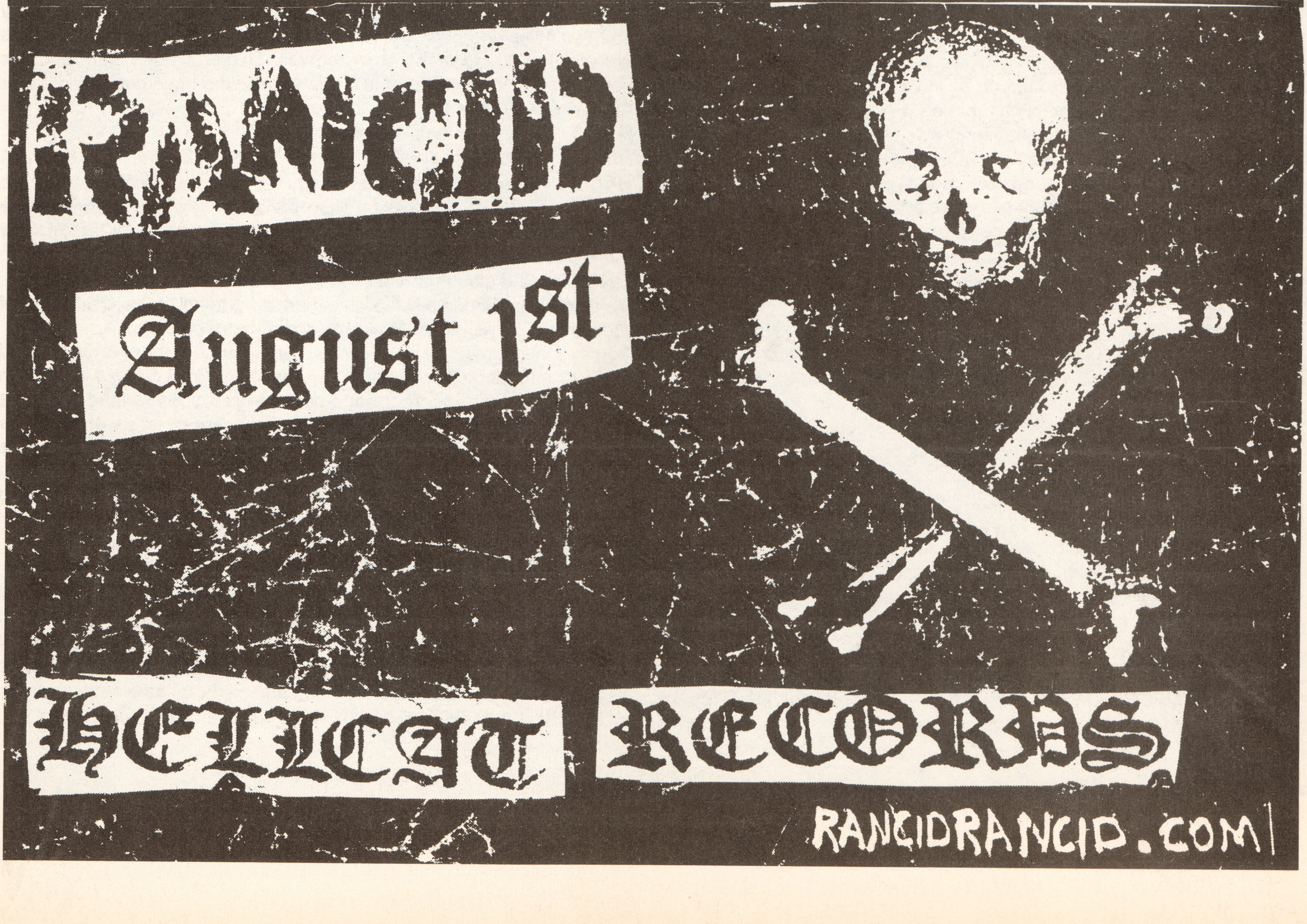
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"What's this?" I hear you say as you breeze by the Avail name. Don't worry, that was my reaction as well. This is purely for the completist, record collection, Avail super groupy, scum (like myself) who must have everything they put out. It's a fairly average live recording, of one of their better set lists. The one thing that always comes through on things like this is the band's honesty. They didn't seem to know it was getting taped, so they tend not to play up to it. There is no layout to speak of. No unreleased tracks. Nothing except Avail live. They have a couple of proper live albums that sound much better. So, like I said, only for us collector scum. (CD)-**Myk**

Bad Religion "The New America" *(Atlantic...you know the deal...)*. Tell me you hate Bad Religion, go ahead... Tell me that they sold out when they went to work for "the man"... I don't care! You want to know why? They make great songs, both lyrically and musically, as they help to inspire not only creativity, but also thought. In my humble opinion, *The New America* is their best release since going "major" as Mr. Todd Rundgren was at the boards to produce it. The four-chord power rockers are still there and Greg Graffin's sarcasm is still evident, especially on a track like "I Love My Computer." There's no reason not to give this one a try.(CD)-**Darren "Hollywood" Paltrowitz**

Bell, Book and Candle "Read My Sign" *(Blackbird, 185 Franklin St., Fifth Fl. New York, NY 10013)*. The Scorpions may still be my favorite German group of all times, but that doesn't mean that Bell, Book and Candle aren't worthwhile. Very simply put, it's ethereal-pop for the sleep-hating college kids... Any Sheryl Crow fans? They do a re-working of the lost "classic" "Destiny" as track 13 here. Goodnight and god bless.(CD)-**Darren "Hollywood" Paltrowitz**

The Belmont Playboys "One Nite of Sin... Live!" *(Deep South, POB 17737, Raleigh NC 27619)*. I'm very picky in terms of Rockabilly groups because 98% percent of them are posers -- The Belmont Playboys are not. *One Nite of Sin* completely blows me away because these guys knows exactly what it takes to put on an incredible show. In other words, they're low on the futile stage banter, big on the variety of selections, and always playing at 100%. I am absolutely awe-stricken at how solid these guys are, as it would take most groups dozens of tweaks and sonic-manipulations to sound this good in a studio! Even more impressive is their selection of covers, as five are included amongst the 24 tracks. What are those you, ask? "Ace of Spades" and "Rawhide," both by Link Wray, "Please Don't Touch" by Johnny Kidd and The Pirates, the Rodgers/Vaughn classic "Muleskinner Blues," and a 38 second take on the theme of the animated-show *King of the Hill*, which was penned by The Replacements. If these guys and the Reverend Horton Heat could magically form into a seven-piece the world would be a much better place.(CD)-**Darren "Hollywood" Paltrowitz**

The Benjamins "Bordering on Boredom" *(Drive Thru, http://www.drivethrurecords.com)* Wow, I lucked out in this issue! I keep landing discs by groups that have a big-sound or a Weezer /Superdrag-esque Power Pop feel. Luckily, this one falls into the latter... The Benjamins are four college-age guys from Wisconsin all about the melodic Rock n'Roll who got a deal with Drive Thru only to land a summer tour with Allister. Songs about girls, drinking, even a nod (or two) to the Mr. T Experience. Maybe Puff Daddy was right when he said it was all about The Benjamins?(CD)-**Darren "Hollywood" Paltrowitz**

The Berlin Project "Culture Clash" *(The Berlin Project, 109 Clear View Ct., Irwin, PA 15642)*. This is a good Ska band from Pennsylvania. The first song, "Faded Memories" really got me interested. Some really good trumpet playing is highlighted on this CD. If I were really into Ska I would listen to these guys a lot.(CD)-**Mr. Noiz**

Big D and the Kids Table "Good-Luck" *(Asian Man, POB 35585, Monte Soreno, CA 95030)*. Fourteen Ska Punk songs that sound a lot like Less Than Jake. Pretty upbeat, fast-tempo stuff. Once again, without the lyrics from Asian Man, who knows what they're singing about? Nothing out of the ordinary.(CD)-**Chris.Comm**

Blindside "A Thought Crashed My Mind" *(Solidstate, POB 12698, Seattle, WA 98111)*. Whoah! Blindside's newest is my favorite Hardcore CD thus far for the year 2000. All songs are highlighted by nonstop progressive musicianship and guttural emotion. Blindside presents plenty of strength in the mosh groove department, where within practically every track there is a blistering chord arrangement and breakdown slam part awaiting your hungry ears. Vocals are over the edge, screamed, snarled and plain ole murderous for the most part. Six string antics also include noisy harmonics and occasional mellow passages. Hailing from Sweden, this band proves there's a major scene spawning in their homeland, not to mention better music then The Hellacopters and ABBA. If groups like Coalesce and VOD impress you, you can't live without this.(CD)-**Alex**

Bob Marley and the Wailers "Uprisings" *(Island, 14 East 4th St., New York, NY 10012)*. For all you little punker sluts who don't know who Mr. Marley is, you better listen up 'cause this here is the real deal. This record's got more soul than James Brown and more Punk Rock than your local mall. He sings with a passion that is all but unheard of in modern day music. These songs about oppression, injustice and slavery -- sung over the sexy Reggae beats of the Wailers -- make me never want to listen to another album ever again. Unlike most albums, every song on this piece-o-vinyl is GREAT! Once "Pimper's Paradise" crawls into your head, you will be an instant Marley fan. "Redemption Song" is one of the most emotional songs ever written, and may even bring a tear to your eye. Bob Marley proves yet again that he is a true Punk Rock legend.(12")-**Corporate Whore**

Bobby Gaylor "Fuzzatonic Scream" *(Atlantic...enough already, Darren!)* Being one of Boston's top comics way before he inked any label interest, Bobby Gaylor has a lot of stories to tell. However, this one falls somewhere between being a comedy album, a spoken-word album, and a standard album of music. Let me explain as simply as possible... Producer Marc Bonilla put music in the background of Gaylor's telling of stories which are exactly how you'd assume them to be from Gaylor. Some of them are funny and very-touching, some of them are quite odd and will undoubtedly weird you out, as many of them are based on childhood experience. The stand-out of all is the disc's lead-off single entitled "Suicide," a song which should be heard by all as it chronicles many reasons of why at first you should end it all ("there will be more Ring-Dings" for him), later moving onto things you would miss if you made that decision. Well, it's either that and *5000 Ways To Die* by Nerf Herder... (CD)-**Darren "Hollywood" Paltrowitz**

The BobbyTeens "Fast Livin' and Rock n' Roll" *(Estrus, POB 2125, Bellingham, WA 98227-2125)*. Ex-Mummies? Ex-Trashwoman? Hell yeah!! Who would win that great Bikini Mud Wrestling competition of BobbyTeens vs. The Donnas?! Fifteen rockin' tunes from a bunch of smart-asses that probably would sing and taunt you on stage but once off, would hang your pants from the flag pole in the middle of town. If you

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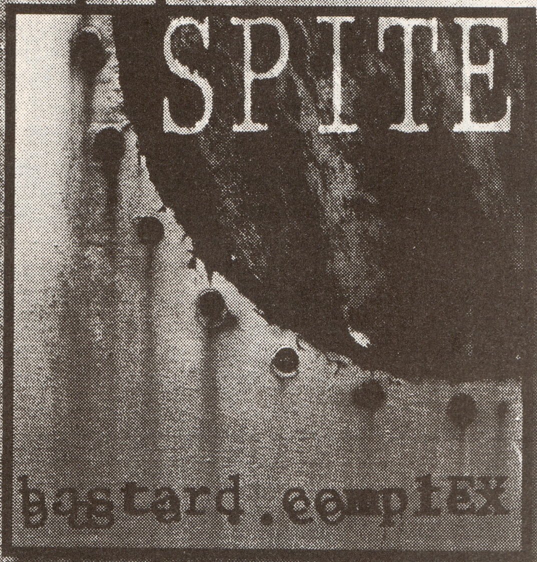
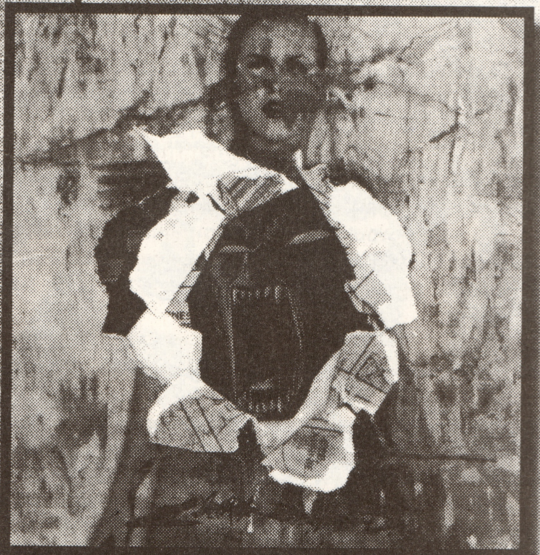


SPITE
"Bastard Complex"

The southern rock and roll posse known as Spite has been building a rabid following through non-stop touring. Musically steeped in the masters, they combine elements of AC/DC. Skynyrd and Zeppelin and fuse it with modern day metal. Produced by Machine (Pitchshifter).

"The realist band I have ever seen" -LA Weekly

"True rage is loose in America, and this is the soundtrack" - Alternative Press



CANVAS "Canvas"

Ambassadors of death/jazz/noise/metal/hardcore have finally made it to US shores via their self-titled debut. Not for the weak.

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like JJ/Ramones type of ditties played and performed in the spirit of just having fun even if you suck (not saying that they do) then you'll love BobbyTeens!(CD)-**Jack**

Borknagar "Quintessence" *(Century Media, 1453-A 14th St #324, Santa Monica, CA 90404)*. Borknagar, for me, is very much like Arcturus. I started seriously listening to both because Garm from Ulver was in the band. Garm left Arcturus, and they essentially called it quits. Garm left Borknagar and they might as well have. While ICS Vortex did vocals for Arcturus, it was Garm's clean and far-ranging vocals that made their pieces epic. The music on *Quintessence* is good; it is on par with the last couple of albums. It is a little more exploratory than they have been, but the weak spot is really the vocals. It is fairly amazing how much impact one person can have on an entire scene. Garm is one of those individuals. Without him, the bands he has left have lost their identity. With him, they have gained legendary status. Borknagar is one of those bands that is distinctly showing loss without him.(CD)-**Myk**

Bracket "When All Else Fails" *(Fat Wreck Chords, POB 193690, San Francisco, CA 94119-3690)*. Again, Bracket is back with yet another ultra-catchy Pop Punk effort loaded with memorable choruses, catchy riffs and plenty of energy that can't be found in most releases lately. Unlike weak examples of current bands on the airwaves like Blink 182 and Green Day, Bracket has plenty of expertise in writing songs which are raw yet hummable. An added plus are the whimsical lyrics, which deal with fun lovin' women, relationships and everyday living. Aside from the punk elements, Bracket also delves into sing-a-long Cheap Trick-style Rock n' Roll on the track "Me Vs. The World." Thirteen refreshing, edgy songs.(CD)-**Alex**

Brant Bjork "Jalamanta" *(Man's Ruin, 610 22nd St. #302, San Francisco, CA 94107)*. The drummer from Kyuss and Fu Manchu brings us this stoner pimp sounding record melding the styles of Pink Floyd and Funkadelic, a bluesy yet funky sound. This is mostly instrumentals and will appeal to Stoner Rock fans. This is pretty good.(CD)-**Mr. Noiz**

Brass Tacks "Just The Facts" *(Beer City, POB 26035, Milwaukee, WI 53226-0035)*. From the opening chords of track #1, "Ain't Gonna Win," I could immediately sense Brass Tacks is strictly about one thing and one thing only; down 'n' dirty squatter Punk Rock n' Roll. All 14 songs are packed with scorching guitar licks, snotty, gravelly vocals and an altogether raw as fuck vibe which luckily you'll never find on the FM dial! Fans of Das Klown and Anti-Flag most definitely should pick this up.(CD)-**Alex**

The Broadways "Broken Van" *(Asian Man, POB 35585, Monte Soreno, CA 95030)*. This is the final release of an amazing short-lived band. Consisting of two ex-Slapstick members (Brendan and Dan), but going in a completely different direction. The Broadways blend Jawbreaker and Fifteen together to come up with excellent musicianship and lyrics. The 15 songs that take up this final CD are their first 7," the *Big City* EP and some new shit. It all sounds good, and you should do yourself a favor and pick it up. Brendan has gone on to The Lawrence Arms, which I haven't heard yet, but I've been told it's good. Dan's new thing is The Honor System...see review.(CD)-**Chris.Comm**

Cadillac Tramps "Live" *(BYO, 607A64, Los Angeles, CA 90067)*. Recorded live at the Galaxy Theater in Santa Ana, CA, the Cadillac Tramp's latest finds the band dishing out crisp, raunchy Punk Rock 'N' Roll loaded with infectious choruses, wicked guitar solos and charismatic vocals. Judging by the amplified cheering courtesy of the audience in attendance, this band sure knows how to conjure up plenty of jubilation at any concert they perform. At times I hear a tinge of Eddie Van Halen in the guitar playing. Lyrics seem to deal with Bela Lugosi/B-Movie/Estrus shtick which adds a lot to the "fun" element. All 15 tracks are amazing. Purchase this!(CD)-**Alex**

Catatonia "Equally Cursed and Blessed" *(Atlantic...who?)* One thing I totally dig about Catatonia is Cerys Matthews! She's so hot that she even made the cover of *Details* magazine, and that's without any sign of success in the United States. In releasing *Equally Cursed and Blessed* Atlantic had a brilliant marketing ploy. They took tracks from two or three of Catatonia's barely-available records (including their UK Top Ten hits) and put a new picture of Cerys in a small dress on the cover while giving it a new title... But in terms of Catatonia's "art," they're possibly the best Welsh band I've ever heard! Does that really say much though?(CD)-**Darren "Hollywood" Paltrowitz**

Chasm "Procession To The Infraworld" *(Dwell, POB 39439, Los Angeles, CA 90039)*. I believe these guys used to be on the OZ label from Mexico, but I'm not positive. There is no denying that Chasm is fast. They play some of the most wicked speed you will ever hear. The music very much reminds me of Deicide with a little more polish to it. The drum sound is kind of weak, but the vocals have a great sound to them. I wish they were a bit more diverse in some parts, because they are capable of playing it. They just don't. A well-crafted record that is worth giving a listen.(CD)-**Myk**

Coffin Texts "Gods Of Creation, Death and Afterlife" *(Dwell, POB 39439, Los Angeles, CA 90039)*. This is one hell of a fucking record. The vocals are as brutal as they come. There are blast beats interspersed with grooving breakdowns. The lightning fast riffs that are so precise you can almost hear them strike every note. There are too few truly excellent Death Metal bands around now. If more bands like this existed, the scene wouldn't be in such shambles. The music kind of reminds me of early Obituary. The vocals I can't pin down, but they are brutal. This is possibly the best full-length Dwell has ever put out.(CD)-**Myk**

Damn Personals "Driver, Driver" *(Big Wheel Recreation, 325 Huntington Ave. #24, Boston, MA 02115)*. A member of this band and I share a mutual friend, and to quote the friend, "I think that they sound more like Kiss than they'd care to admit." The first 45 seconds of this CD totally sounds like KISS. It's somewhat of a rocking album, tho the vocalist reminds me of Rick Springfield.(CD)-**Mr. Noiz**

Dark Angel "We Have Arrived" *(Dark Realm, POB 5051, Downey, CA 90241)*. I remember seeing this as a picture disc when I was growing up. I was still young, and at the time it was priced at like $18. Those days you could get a used LP for $4, so to spend that much on one record was out of the question. I never got it. I did see Dark Angel open for Death on the Ultimate Revenge II tour though. Years later, Dark Realm has re-issued this hard to find classic, right on the heels of the Combat albums also being re-issued. It's a great way to complete the set. The sound quality is good, and like I said, this record is pretty hard to find on its original format. It's ripping early Thrash Metal, that great pre-blast beat kind that has lots of snare banging. It's very similar to early Exodus. It's a great piece of history in any collection.(CD)-**Myk**

DCide "DCide The 40" *(DCide, POB 32258, Washington, DC 20007)*.

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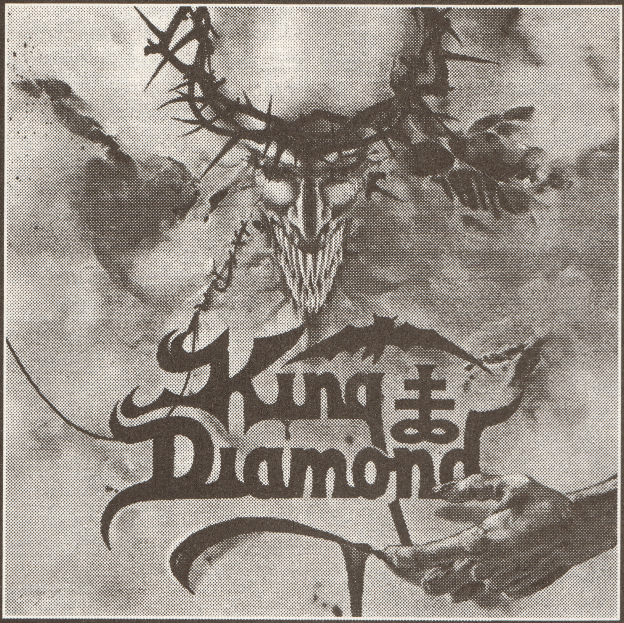

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The concept behind this compilation is not out of the ordinary and quite a common theme. This a double disc comp showcasing up and coming new bands from a region ranging from Charlottesville, Virginia, to DC, to Baltimore, Maryland. The comp is diverse and literally covers every genre of music you can imagine. As with any comp, the good always comes with its fair share of bad. Notable bands include Compression, Nothingface, 60 Watt Shaman and Adam West. I recommend *The 40* if you are thirsty for some new bands, but beware: this is a rather tall drink that may leave your throat dry despite you drinking the last drop!(Double CD)-**Jack**

Deceased "Supernatural Addiction" *(Relapse, POB 251, Millersville, PA 17551).* The true heralds of American Metal return after their triumphant *Fearless Undead Machines*. King Fowley is one of the most metal human beings alive. I can firmly say that after his well-known exploits at the Jersey Metal Meltdown. The thing I love about Deceased is that they make no bones about what they are doing. They are bringing back that early '80's Death and Speed Metal sound and they are doing it with a vengeance. Distinct parts of Cronos, and Schmier can both be heard in King's vocals. The band references could be endless. That was a truly great time in Metal history. That is the reason I so look forward to new Deceased records and this one is no exception. It is everything I look for and then some. They continue to stretch their own boundaries and kick out some of the most brutal Metal this side of Virginia. Only for the truest of metalheads.(CD)-**Myk**

Deformity "Murder Within Sin" *(Blasphemour, POB 1662, New London, CT 06320).* This totally reminds me of 1985-1986, the time period that Death Metal was just coming into prominence, and the first time that I ever heard Death, Obituary, and Pestilence. It was a great time, and great, pioneering music. This is very similar to that early sound, with mid-quality recordings, full speed ahead drums and riffs, but not quite developed into the modern day blast beat. The vocals aren't as heavy as Trevor Perez, but there is a strong resemblance to Mille and Angelripper. Best of all are those old school mosh parts, the kind that were so good, vocals could be put over them. Not like the present, where the vox stop or people aren't aware they are supposed to dance. Deformity has an excellent record, especially if you like that original German speed sound. I highly recommend it.(CD)-**Myk**

The Delgados "The Great Eastern" *(Chemikal Underground/ Beggars Banquet, 580 Broadway, Suite 1004, New York, NY 10012).* Seeing that everyone (from Jam Showbiz to Spin.com -- hello to Ultragrrrl) have already jumped onto this one, already proclaiming it among the year's 10 best, I was excited to find it in my batch of records to review. Folks, despite what Public Enemy might have said, believe the hype... An artsy and eclectic ten-piece band that covers all mediums of Rock and experimentation -- without showing any resemblance to Rush -- sure deserves more than a few listens in my stereo. A full-blown sound combined with well-thought lyrics, how can you go wrong with that?(CD)-**Darren "Hollywood" Paltrowitz**

Dillinger Escape Plan "Calculating Infinity" *(Relapse, POB 251, Millersville, PA 17551).* The long awaited full length from Dillinger doesn't disappoint with its harrowing screams and bombastic drums. There are odd departures to Lounge and Jazz, and the tweaked out guitar riffs. The only thing wrong with this record is that it doesn't capture the band's live performance. There is a sense of danger when they play, especially when you're up close. It's quite intense even when you're not ducking for your life from the neck of a swinging guitar! Still, by far one of the best Post Hardcore, Power-Metal-Violence bands in existence. (CD)-**Myk**

Dinosaur Jr. "In Session" *(Fuel 2000/Universal, 10 Universal City Plaza, Universal City, CA 91608). In Session* is a collection of recordings made for BBC Radio and while J. Mascis and gang delve into their older catalog, most songs are better off being heard on their original studio albums, mainly due to some rather muddy production which hampers the tone of most songs. If you're a Dinosaur Jr. fanatic (hopefully you're not) these songs recorded during '88/'89 will provide you with plenty of amusement. Personally, I've never cared for this band's jangly, feedback-driven slacker Rock but you Sebadoh freaks will thrive on this.(CD)-**Alex**

The Distillers *(Hellcat, 2792 Sunset Blvd, Los Angeles, CA 90026).* One, two, three, four Punk Rock a la *Let's Go!*-era Rancid meets raw Roots Rock sensibilities on this Hellcat offering. Decent sing-along power chord/backwoods guitar twang hooks galore from the opening "Oh Serena," to the final "Blackest Year" don't exactly etch their way into your consciousness with an indefatigable catchiness that will not subside, but are quite listenable and enjoyable. Accessible and fast moving. Though the whole retro Epitaph-style whoa-oh sing-along spikes n' booze Punk Rock thing really doesn't appeal to me much these days, the sometimes almost bluesy, gruff vocals, and proficient guitar crooning herein makes this a worthwhile listen.(CD)-**Ramek**

Doctor Manette "The Same Thing Over and Over" *(Jump Up! POB 13189, Chicago, IL 60613).* Twelve Ska Pop that reminds me a lot of MU330. This band has been around for four years doin' the DIY thing of releasing their own demos and 7"s. Their songs are really catchy and hook-ridden. It's not the type of Ska I'm into, but if you like Reel Big Fish, MU330, Less Than Jake, The Impossibles, and/or The Eclectics, check this out.(CD)-**Chris.Comm**

The Dragons "Live At The Casbah" *(Junk, 7071 Warner Ave., F-736, Huntington Beach, CA 92647).* This disc explores the sounds of a live Dragon's gig. Recorded at The Casbah in the band's hometown of San Diego, all 19 tracks are played with an abundance of gut emotion, raw Rock n'Roll riffs, and a vibe that mixes of The Rolling Stones, New York Dolls and other '70s inspired acts. Dragons fans take note. When listening to this, be sure to have a six pack handy.(CD)-**Alex**

Dusty Trails *(Atlantic... Wow... what's that, George?)* Allow me to rewrite what it says on the back of the album's case: "Mellow sounds and minor chords, a synthesis of elegance and groove. This is Dusty Trails." I don't think I could have worded that any better myself, so thank you very much, friendly A&R man. In case you haven't caught any of the buzz surrounding Dusty Trails, it is an all-star project led by Vivian Trimble (ex-Luscious Jackson) and Josephine Wiggs (ex-The Breeders), also featuring spots by Vivian's ex-Luscious Jackson bandmates Jill Cunniff and Kate Schellenbach, and Emmylou Harris. This one is absolutely perfect for some spring cleaning. Not that I clean my room or anything... (CD)-**Darren "Hollywood" Paltrowitz**

Dutchland Diesel "Staging Grace" *(Creep, 2 Pinewood Dr., Downingtown, PA 19335).* With a name like Dutchland Diesel, you're probably thinking trucker Rock n' Roll music like Speedealer, Nashville Pussy, etc. Well, in the words of John McLaughlin: WRONG! This is Emo Rock, 100%. Baby blue sweater Emo. Being from Lancaster, Pennsylvania (hence the "Dutchland" in their name) has probably taught them to be more sensitive. Hanging out with Amish people at quilt shows

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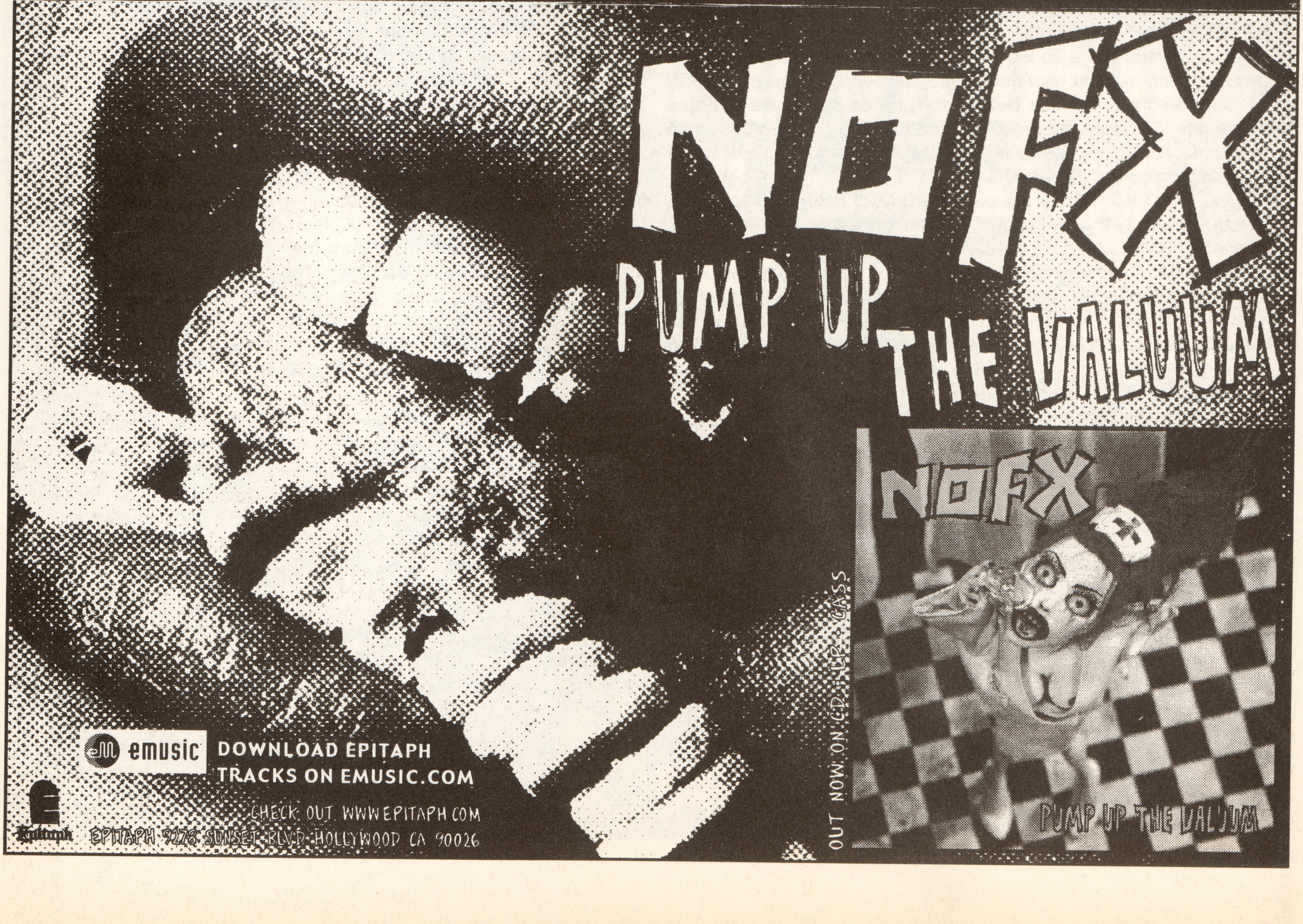

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can do this to people. This is one of the better Emo Rock bands out there. Their first CD, *All New Police*, was excellent, but this CD is better. The songs are more constructed with choruses and verses than the first CD, which makes the listener take a step back and **listen**, rather than just **hear** the song. This is Johnny Cash for the emo crowd. I like this more than Promise Ring or whoever is crying at the moment. With the proper non-stop touring and people listening, they can be one of the best bands out there. So get this CD while you can still say "I knew them back when..." (CD)-**Jack**

Dynamite Boy "Finders Keepers" *(Fearless, 13772 Goldenwest St. #545, Westminster, CA 92683)*. Extremely melodic Emo punk. So much in fact, that if you took out the distortion on the guitars you wouldn't see much difference between this and anything you heard on the radio. Much more up tempo than a Promise Ring, and has tons of harmonized vocals. I think that fans of Farside, and other early Crisis records bands would really like this. Very solid release from this post hardcore outfit. (CD)-**Myk**

Enon "Believo!" *(See Thru Broadcasting, 3470 19th St., San Francisco, CA 94110)*. Take one member of Brainiac and two members of Skeleton Key, that equals Enon, children... Well, "avant-garde" isn't far from the description. However, we're not talking about banging on Metal objects like Skeleton Key, or even writing songs about such, as Skeleton Key would probably do; rather we're talking the use of dissonance in cool-fashion. Everything from '70's Soul falsetto to Punk Rock distortion on this one, putting Enon in the same spectrum as Kurt Liebert and Bicycle, or even Beck. Who needs the return of Rock when you have semi-sonic stuff like this?(CD)-**Darren "Hollywood" Paltrowitz**

Euroboys "Long Day Flight Til Tomorrow" *(Man's Ruin, 610 22nd St. #302, San Francisco, CA 94107)*. Looking at a CD by a group called the Euroboys I was expecting some very scary '80's style dance-pop along the lines of Frankie Goes To Hollywood. Wouldn't you? Anyway, I was surprised to find out just how cool of a record this is. Not only is the music itself phenomenal, but the photography inside the booklet is pretty darn awesome. On *Long Day Flight Til Tomorrow* you have close to 75 minutes of purely distinct Dandy Warhols-esque energy, much of which seeming appropriate for a Ewan McGregor film. In fact, no two songs on *Long Day Flight Til Tomorrow* show the least bit of resemblance to one another. You have instrumentals and non-instrumentals, cuts where the guitar leads the pack and cuts where a keyboard riff takes charge, all the while with each track combining elements of Funk, Disco, porn-Jazz, and a bit of "gasp" dance-pop -- all while having a Rock sound. Meanwhile, they can improvise. In other words, these guys know their fair share of 6th, 9th, and 13th chords! Words cannot describe how suave songs like "Down The Road of Golden Dust" and "Filadelfia" are. Believe it or not, this is a major release in Europe, so why not buy it before everyone else catches on... (CD)-**Darren "Hollywood" Paltrowitz**

F-Minus *(Hellcat, 2799 Sunset Blvd, Los Angeles, CA 90026)*. Most of you know that Rancid's Tim Armstrong started up Hellcat Records in a ploy to show the world bands that he feels deserves attention and/or exposure. Once again, Tim is in Rancid, so you'd probably assume -- like myself -- that he would only produce and distribute bands that are err... good. Well, F-Minus isn't good, though a lot of you punkers will disagree and tell me that they "feel" it; how can you feel the shit if you can't understand the words? All in all, 20 tracks, 17 minutes -- am I missing something if this is being called an album? Timothy Armstrong look what you've done...(CD)-**Darren "Hollywood" Paltrowitz**

Fifteen "Allegra" *(Hopeless/Sub City, POB 7495, Van Nuys, CA 91409)*. Sub City is based on the principle that all of their releases would financially and educationally benefit non-profit organizations of their artists choosing. Fifteen's *Allegra* was recorded live at the legendary punk venue 924 Gilman in 1996 and benefits the Women's Justice Center in California. The Center provides advocacy and services for victims of rape, domestic violence and child abuse from undeserved communities. This record was originally released on NO! Records. Fifteen does a magnificent job of blending the finest aspects Punk Rock has to offer with songs ranging from traditional anthemic sing alongs to more pop-influenced melodies. The recording is crystal clear, and an easy listen from a band not at all scared to wear their hearts on their sleeves. The booklet inlay is full of information provided by the Women's Justice Center in both English and Spanish. Overall, an intelligent package accompanied by spirited, heartfelt music. Show your true Punk Rock colors and support Sub City, Fifteen and most importantly the organization benefiting from this fine release.(CD)-**Jack**

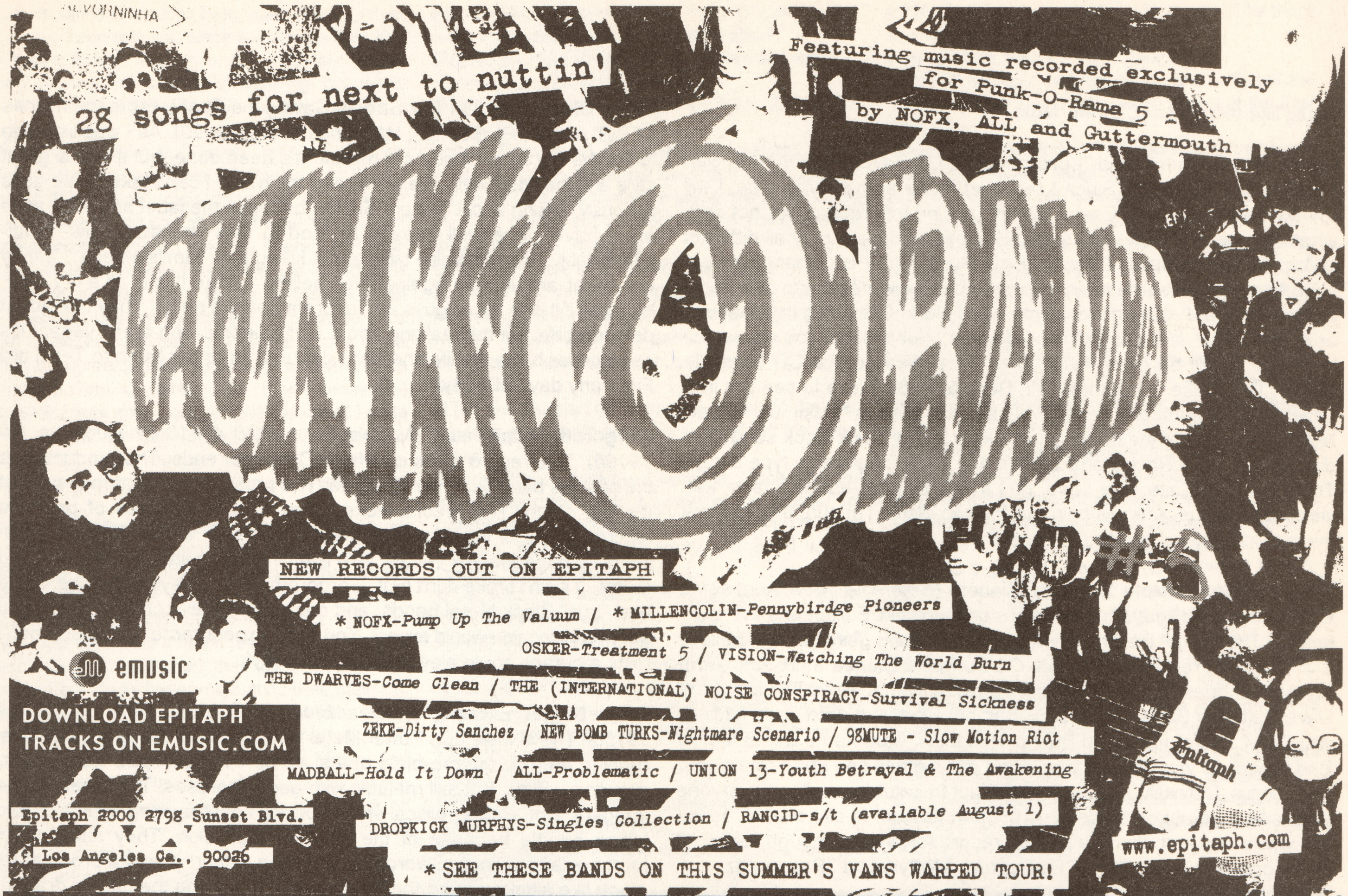
Five Iron Frenzy "Proof That The Youth Are Revolting" *(5 Minute Walk, 2056 Commerce Ave. Concord, CA 94520)*. A polished band that kinda sounds like 311 or Incubus with horns and a big lean on the Ska. This is a live album, with a great recording.(CD)-**Mr. Noiz**

Flavor Flav "Git On Down" b/w "The Hot 1" *(Mystic/Lightyear, www.mysticmusic.com)* This is how CD singles should be made again. Allow me to explain: You have two single-worthy tracks, each also in a capella, instrumental and remix form. "Git On Down" and "The Hot 1" combine the vintage sound Flav was known for in Public Enemy, while giving the taste of something distinct and new, since he himself plays just about all the instruments himself. Though the songs themselves are fully listenable and interesting, my personal recommendations are the a capella versions of both tracks. Since Flav's productions are so elaborate and layered, listening to both of them makes you feel as if you're listening to a live freestyle rapping on a street corner outside a barber shop. Or have I been watching *Who's The Man* a little too much?(CD)-**Darren "Hollywood" Paltrowitz**

For the Living "Bridges Burned" *(Good Life, POB 114, 8500 Kortrijk, Belgium)*. This is an interesting mix of old and new school Hardcore. The disc is produce by Brian Mcternan of Ashes and World's Collide fame, I believe. It sort of has that old DC feel to the music but the vocals and the gang choruses have that newer feel. It is fast, something lacking in many Hardcore bands these days. There are some real good dance parts, and the vocalist has a clean sound that allows you to understand the words, which was a concept lost in the '90s. This is really good, one of the better Hardcore records I've gotten in awhile. It's just not for all of you out there into the tough guy gangsta sound.(CD)-**Myk**

The Frantic Flattops "Rock n'Roll Murder" *(Get Hip, POB 666, Canonsburg, PA 15317)*. I'm usually disappointed by Rockabilly albums, solely because it is so hard to convey that live, wild and crazy sound onto disc; however, The Frantic Flattops do it marvelously. I almost feel like I'm there, standing posed with one foot against a wall in a small, dark, smoky club, with cute girls in tight skirts winking at me as they pass by. Well, while today's Swing may have been a passing fad, Rock n' Roll like this is here to stay.(CD)-**Jack**

The Frustrators "Bored In The USA" *(No address...)*. This is the bassist from Green Day's other band. This is a Rock-oriented Punk band with a '50's sound. This is okay, but I would say someone else -- like Spag --



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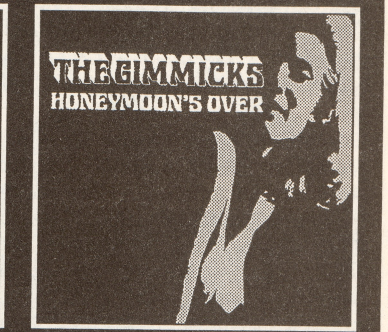

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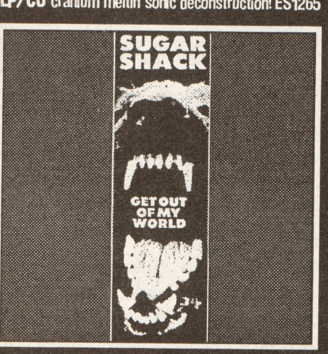

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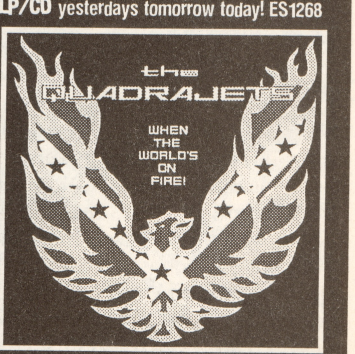

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would like this more.(CD)-**Mr. Noiz**

Garlic Boys "Poem" and "Love" *(Howling Bull US, POB 40129, San Francisco, CA 94140)*. Since I received these at the same time, I will review them together. *Poem*: When I put on this record, I'm not sure what I'm going to hear. The Garlic Boys, from Japan, play all different styles of music, Metal, Country, Emo Punk, and Pop, changing from song to song, but sometimes putting all these elements into one track. Some parts are really good, some need work. They sing in Japanese and the lyrics are printed in Japanese, but unless you know the language, you'll be okay. Wait, now I hear Ska on this CD ("Hello"). Damn! This is like a Japanese Mr. Bungle. I would love to see this live. *Love*: Still very punk and chaotic. My favorite track is "Nakimushi Death Match" because of the name and it being a cool Punk Rock song. This disc is more Punk Rock than *Poem*. It has more sing-songy type songs. The track "Too Late True Love" has a very Beatles-esque quality, with violin and chorus. After listening to the two discs, I'm sure that live that this would be great to see.(CD)-**Jack**

The Getaway People "Turnpike Diaries" *(Columbia...how 'bout some Clash re-issues, guys?)* These are the funkiest Europeans I've ever heard... They've got the whole white-boy Funk thing going on, but believe it or not, they're extremely cool. On *Turnpike Diaries* there are some pretty cool guest spots by Rahzel from The Roots, Boyd Tinsley of the Dave Matthews Band (I'm not a DMBer, but Boyd is a darn good fiddler), and Daryl Jenifer from Bad Brains. Yes folks, I **did** name a member of Bad Brains, so you know that you'll be picking this one up to retain your punk status. Definitely an excellent live act to catch as well, as everyone seems to have asked these guys to open for 'em. In all honesty, as the title would suggest, this is a perfect record for driving, though that's not all it's good for... Heh heh.(CD)-**Darren "Hollywood" Paltrowitz**

The Girls "Things Are Getting Worse" *(The Girls 1729, S. Halsted 2F, Chicago, IL 60608)*. Kind of a thick sounding pop Rock band with a hint of an early Who sound meets an early Beatles sound. Okay stuff here, but it gets annoying after a bit.(CD)-**Mr. Noiz**

Goatwhore "The Eclipse Of Ages Into Black" *(Rotten, POB 2157, Montclair, CA 91763)*. This record is brilliant! It's cross somewhere between Incantation, EyeHateGod, and Bathory. Blistering blast beats, mixed with that southern blood growl that EHG and Soilent Green have made so famous. It's got the chunk of Death Metal songs mixed with the speed of half of Norway, not to mention the great sound that's captured on this recording. I can't even begin to tell you how badly you should have this. A purely evil record, second to none. (CD)-**Myk**

Goldfinger "Stomping Ground" *(Mojo, JV 1453, 14th St., Box 284, Santa Monica, CA 90404)*. Although I'll be one to admit that Goldfinger's second album was a bit on the lame side, there's no denying that John Feldmann writes some of the best Punk Rock melodies today. On *Stomping Ground*, there are no Ska songs directly although you'll definitely feel some of them third-wave grooves amongst the rhythm section. Speaking of which, assuming bass duties nowadays for the band is Kelly Lemieux, best known for his work with the AWESOME 22 Jacks, so that's definitely a cool thing. In fact, on "Carry On" he plays a five-string, an eight-string, and a fretless bass. Pretty innovative, huh? By far the heaviest work Goldfinger has ever, I'm definitely digging this one... Besides, they cover Nena's "99 Red Balloons" both in English and German.(CD)-**Darren "Hollywood" Paltrowitz**

Good Clean Fun "On The Streets Saving the Scene From the Forces Of Evil" *(Phyte, POB 90363, Washington, DC 20090)*. As I was listening to this the first time, I thought to myself "It's been done, but it was a great style and they do it well." I've since read the lyrics. I can't take these guys seriously, talking about "Victory Sucks" because the label and the bands on it have done well enough to food in their mouths or live semi-comfortably. The band also talks about killing their families because they eat meat and it goes against their beliefs. I hope this is all a big joke, because if it isn't, these guys are ignorant beyond belief. They talk about defending life, but then talking about killing people who aren't vegan. It's as stupid as being pro-life and killing doctors. I'd rather listen to Ten Yard Fight any day.(CD)-**Myk**

Gorgoroth "Incipit Satan" *(Nuclear Blast, POB 43618, Philadelphia, PA 19106)*. This record picks up where *Destroyer* ends. The production is the best the band has ever received. The problem with that may be that it's too clean. The record lacks some of the nastiness of previous recordings. As for the band, they pretty much stick to their formula: high-intensity ripped larynx vocals, with lightning fast guitar riffs and blasting drums. If it ain't broke don't fix it. Gorgoroth have always been one of the best "true" Black Metal bands, and once again they come through. You get everything you would expect. You can't expect more, because I don't think a human could play that fast.(CD)-**Myk**

Grave Digger "Excalibur" *(Nuclear Blast, POB 43618, Philadelphia, PA 19106)*. This is what '80's Power Metal was all about. Ripping guitar riffs, running drum lines (pre-blast beats, same thing except a little slower) growling vocals, but still melodic with gang choruses. Then there is the imagery. Not all this political stuff. Nothing about burning churches and killing people because of the color of their skin. They sang about journeys and vikings. Swordplay and King Arthur! It was a proud time, much like sitting around the fire boasting of slaying the mighty dragon. Well, Grave Digger has not forgotten. They forge ahead and carry the torch of the old way, and this time they do it with a full fledged domestic release. Check out what Europe has known for years, and what we shall be blessed with for the future.(CD)-**Myk**

Gravitar "You Must First Learn to Draw Real" *(Monotremata, PMB 515, 815-A Brazos St, Austin, TX 78701)*. Gravitar reminds me of that San Diego sound of the mid '90s that was made popular by Three Mile Pilot. The songs are really long, and are very noisy. There is almost a free Jazz mentality when listening to the association of each individual instrument. To tell you the truth, it's pretty disjointed, and it's boring. It's too artsy fartsy to even listen to. The musicians are probably top notch, but who cares. They can't write songs that are enjoyable, they might as well all suck.(CD)-**Myk**

Groovie Ghoulies "Travels With My Amp" *(Lookout, POB 11374, Berkeley, CA 94712-2374)*. The Groovie Ghoulies are one of the best Punk bands currently in existence. No band can even come close to The Ghoulies' ultra-catchy, ultra-memorable, ultra-Ramonesy songwriting, which is simplistic yet very punchy. Tracks like "Hair Of Gold (Skin Of Blue)" and "(The Girl Is) An Unsolved Mystery" will inspire you to hum along and think of that special lady in your life. Never mind those Blink 182 derelicts and Green Day brats, The Groovie Ghoulies SHOULD be the Punk band on the charts moving millions of copies. This CD is a classic.(CD)-**Alex**

The Gunga Din "Glitterati" *(Jetset, 67 Vestry St., New York, NY 10013)*. The Gunga Din are from the NYC area, and their music sounds it. When

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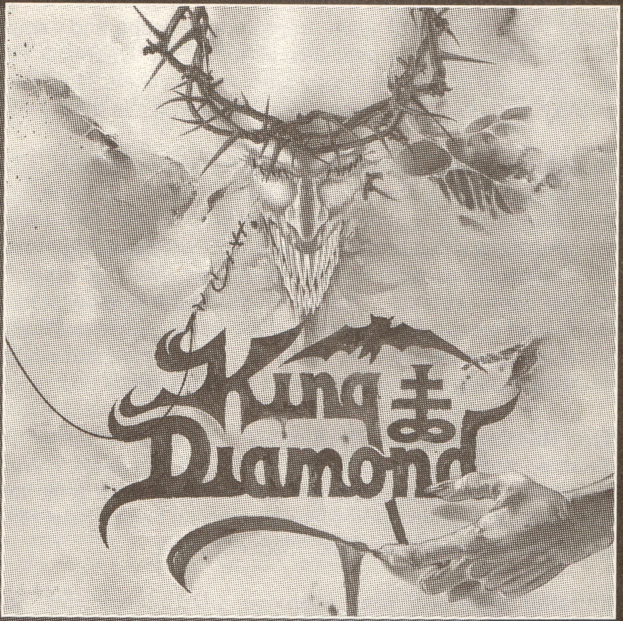

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I hear this I feel like I'm in a smoky bar with dim lighting. This is really bluesy Rock with a depressing feel. The lead vocalist, Siobhan Duffy, is the main focus here, with standout tracks like "Mama." Her voice is what leads the band through thick and thin.(CD)-**Jack**

H. Chinaski "Smaller-Sized Jar With An Idea" (*Double Plus Good, POB 18721, Minneapolis, MN 55418)*. Almost Am-Rep sounding (but not nearly as well-recorded) with slinty guitar chords and of course dynamics. I could see this band fitting in well on some of my favorite labels actually (Lovitt, Cargo, AmRep, etc...). This is a very good self-release.(CD)-**Mr. Noiz**

Halifax Pier *(Temporary Residence Ltd, POB 22910, Baltimore, MD 21203-4910)*. I really like this genre of music, but only when it's done right: low-key tunes, but tense. Dueling cello and violin give this a haunting Iron Maiden meets Slint kind of feel (let your imagination run on that one). The sound is great, with the first four of six songs recorded with no amps. A must for fans of Rex or the Rachels, and possibly for fans of the Jeremy Enigk solo project. Highlights on this CD include "The Old Constellations" (the most upbeat on this release) and "Strange News From Another Star."(CD)-**Mr. Noiz**

Hangnail *(BEC, PMD #20810, 3rd Suite #140, Seattle, WA 98104)*. Eighties Metal guitar meets Bad Religion-influenced fast Punk. This band is tight, vocals are smooth, and I would have to push this CD to those who like that Punk sound of the early '90s. By about the fourth song I realized that this was a born again Christian band.(CD)-**Mr. Noiz**

Herbert "Steppin' Off To Eden" *(Fueled Up/Necropolis, POB 14815, Fremont, CA 94539)*. Necropolis release their second slab from Herbert. I know the name is stupid, but you'll just have to get over it. This is one fuckin' Rock n' Roll rebellion! Similar to Monster Magnet or half the bands on Man's Ruin, Herbert grooves the total '70s funked out doom Stoner Rock something fierce. It doesn't get much better than this. One could really dissect this and compare it to *Technical Ecstasy* era Sabbath. I love this band.(CD)-**Myk**

The Honor System "Single File" *(Asian Man, POB 35585, Monte Soreno, CA 95030-5585)*. Ten amazing songs by a great Emo Punk band that includes the guitarist/singer of The Broadways, Dan Hanaway. The Honor System sounds like a mellower Broadways injected with a little more Emo/Indie Rock and less of the Punk stuff. I wish this came with lyrics. If you can, Mike Park, please send them. Anyway this in one of my new favorite bands and CDs. It sucks when one of your favorite bands breaks up, but when they start a new band that's just as good it makes things okay. I'm in love with Dan's voice too; it's a perfect mix of Jeff Ott and Blake Scwarzenbach.(CD)-**Chris.Comm**

Hostility "Process Of Depletion" *(No address)*. Musically, these guys remind me of *Fear, Emptiness and Despair* era Napalm Death. There is a real punk feeling underlying this whole recording. It's a real good vibe. The vocals remind me of latter day Thom Warrior, right around the *Triste De La Luna* days. All in all, not a bad independent release. Some label will snatch these guys up. They're really talented and have a great sound. Good, old fashioned, mid '90s Death Metal.(CD)-**Myk**

House Of Wires "Monogamy" *(Tooth and Nail, POB 12698, Seattle, WA 98111-9698)*. Avoid this like the plague! Aside from clear, crisp production values this is some of the worst electronic music I've ever heard. Without any solid grooves or beats in the mix, all songs easily fall apart from the get go. If you're still awake after delving into 20 seconds of any given track, I give you credit for braving the boredom that pollutes this release. Who needs to hear this ultra-slow nonsense! Sure, there might be a shitload of synth programming, loops and samples, sadly though, *Monogamy* is best described as The Chemical Brothers on opiates featuring a more sappy Morrisey on vocals. Now that I'm done writing this review, I will excuse myself and vomit into the toilet.(CD)-**Alex**

Hudson Falcons "Desperation And Revolution" *(GMM, POB 15234, Atlanta, GA 30323)*. This is retro tinged '77 Brit Punk done the right way by a bunch of New Jersey born and bred rebels. There are plenty of gnashing three chord progressions, snotty vocals and pummeling beats exist within songs such as "Working Class War," "Worker Fate," and "Sweat Shop." Hmmm.... there seems to be a blue collar theme here? Well, the Hudson Falcons **do** deliver some rather politically charged lyrics, and yes my friends, there is a lot of pure conviction and gut emotion floating around throughout this.(CD)-**Alex**

The Huntingtons "Plastic Surgery" *(Tooth and Nail, POB 12698, Seattle, WA 98111-9698)*. The first song is called" I Wanna Be A Ramone," The Huntingtons are close. If they were a bit faster with a more abrasive sound I would love this. All the Huntingtons need to do is grow their hair over their eyes...(CD)-**Mr. Noiz**

Impaled Nazarene "Nihil" *(Osmose, 4470 Sunset Blvd, Suite 6, Los Angeles, CA 90027)*. I have loved Impaled Nazarene since the first time I heard them on the first Blackend comp. It's lightning fast Black Metal with a horrendous punk twist. The artwork is always over the top, on a mission to offend everybody. I don't have the *Rapture* record, but many people have told me that IN departed the sound on that record. Well, if they did, they didn't do it here. Mika's vocals are as venomous as ever and the guitars are razor sharp. This is one band that should be 10 times the size they are now. This record may help them do that. A great piece of blackend glory.(CD)-**Myk**

The Inciters "Doing Fine" *(Jump Up! POB 13189, Chicago, IL 60613)*. I'll admit it: as soon as the first utterance of a horn/thwakka-thwak riffing scheme graced my eardrums, I instinctively shuddered. "Oh God no, not more sappy Ska revivalism," I thought. Let's face it, fellas, the jumpy MTV-friendly resurrection of the style -- which should have stayed dead in the first place -- has thankfully been once again laid to (hopefully an eternal) rest in the hearts and minds of so many of our trendsetting youth. Fifteen minutes are up, there's just no excuse for anymore of it. Anyway, by the second song on this Inciters album, I was pleased to find that the overall output of this jumpy, horn blowing incarnation lends itself more to old school Soul revivalism than it does to the aforementioned checkered pick it up-pick it up style. Impressive vocal work by several of the band members, a strong horn section, and some nice rhythms and melodies help re-create a definite Motown feel that'll appeal to those who like that flavor of old. I can't honestly say that I have had much in depth experience with the style as a whole, or that I really get a whole lot out of listening to it, but the recording seems much like the genuine article that blares out of AM/FM radios across the nation's oldies stations. Those feeling soulful, check this out.(CD)-**Ramek**

Inkling "Minute" *(Double Down, POB 1117, Kulpsville, PA 19443)*. I think I like this Coalesce meets Korn thing here. Inkling shows the aggression of Coalesce, but switches to a melodic side like Korn. Call it Koalernesce.(CD)-**Mr. Noiz**

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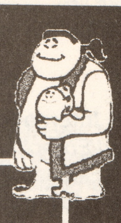

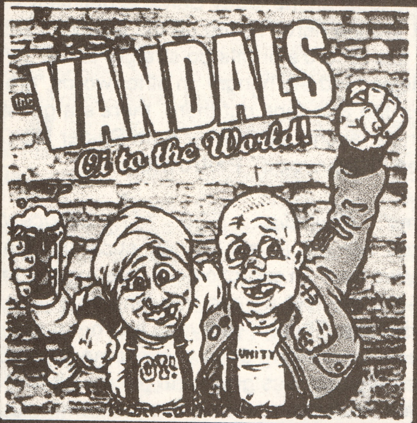
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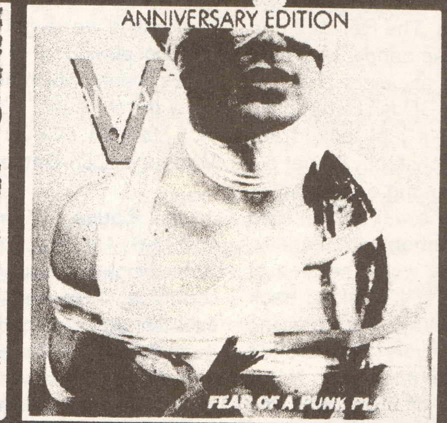
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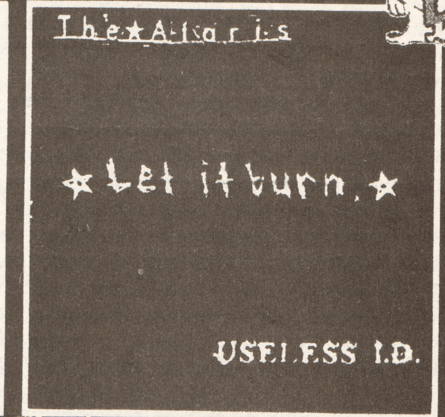
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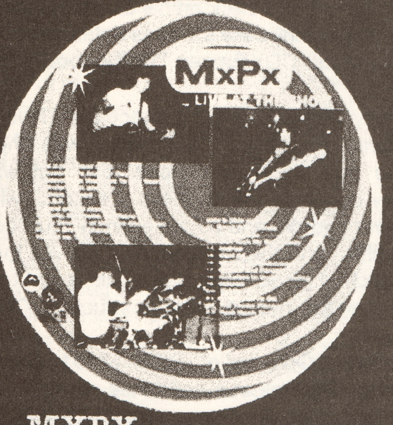

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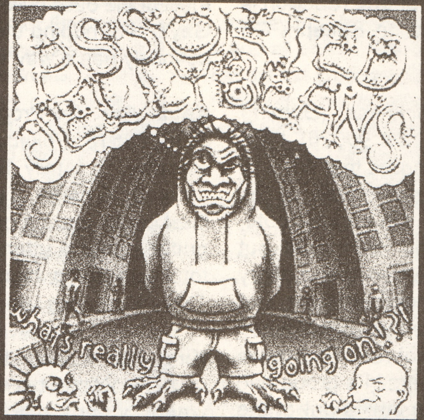
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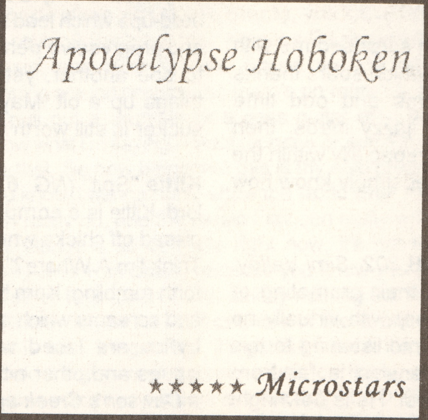
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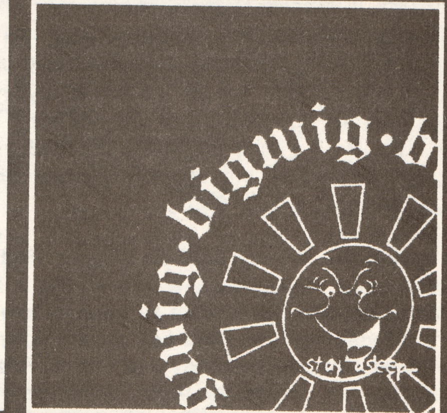
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The International Noise Conspiracy "Survival Sickness" *(Burning Heart/Epitaph)*. This is incredible. The International Noise Conspiracy are from Sweden and feature ex-members of Doughnuts, The Refused and others, but manage to sound nothing like either of those bands. Musically this is kind of like John Spencer Blues Explosion at points and The Makeup at others. But the music contained on this CD isn't what blew me away. While it's decent and fun to listen to, it just lacked the aggression that makes a record I'd like to listen to constantly. What did amaze me about this CD was the effort put into the song explanations. Each song has an explanation which in every case is well written, and very inspirational. They manage to convey the excitement, spontaneity, and creativity found within the anarchist ideals very well. The idea of breaking free from our pre-conceived lives and LIVING, taking back OUR lives, that's what comes across in this booklet. Way beyond saying "racism is bad" and "capitalism sucks, man," and every other cliched message expected from political bands, The International Noise Conspiracy bring a new excitement to the ideas of organizing and becoming active. No more boring communist newspapers telling you to join their pathetic parties to win your "freedom," this is YOUR life, and this is the soundtrack to you taking it back. The idea of true rebellion is what jumps out of this CD. Then I saw that it was on Epitaph. Oh well.(CD)-**Craig**

The (International) Noise Conspiracy "Survival Sickness" *(Burning Heart/Epitaph, 2798 W. Sunset Blvd, Los Angeles, CA 90026)*. I am telling you right now to buy this! This is one of those records that not only sounds amazing, but it also provokes thought at the same time, as the booklet is comprised of interesting articles and the like. On a music note, you may recall vocalist Lars Stromberg from the short-lived but highly-acclaimed group Refused. This is far from the heavy and angry vibe of Refused, though this one is certainly full of layered noise. But please don't be influenced by the "Smash It Up" video on 120 Minutes or M2, as these guys have far better songs and are not really the mods they look to be physically. When there are 11 members in a group and they're not playin' Ska, you know it ought to be something out of the ordinary. Epitaph Records, Burning Heart Records, I am proud of you both... (CD)-**Darren "Hollywood" Paltrowitz**

Ivet "Sickhouse" *(Primitive, no address available)*. Ivet surprised me with this sonic ambush of guitar-driven Emo/Indie Rock which soars thanks to a lot of angst ridden vocals, pounding rhythms and odd time signatures. Certain numbers begin with sedated, jazzy intros, then suddenly -- BOOM -- the band gets violent and loud, especially within the build up parts. No point of comparison is needed; Ivet simply know how to spark an original fire.(CD)-**Alex**

Jacob's Dream *(Metal Blade, 2828 Cochran St. PMB 302, Simi Valley, CA 93065)*. Metal Blade has been unrelenting in their promoting of Power Metal. Jacob's Dream falls into that category with virtually no effort. To tell you the truth, that's how much I put into listening to this record. It's kind of uninteresting, and the musicianship is far from exciting. But the real killer for this record is the vocalist. He is downright annoying. He will go from near Bruce Dickinson imitation to this shrill, shriek that is just painful. With the current crop of stellar power Metal bands, there is no reason to get mixed up with those that are sub par. (CD)-**Myk**

Joey Salvia "If It Ain't Brooklyn, Don't Fix It" *(Songs In A Nutshell, www.themontgomerycliffs.com)* The singer of The Montgomery Cliffs has a solo album out -- Power Pop, right? Nope, very cool Americana-esque stuff with the occasional taste of pop likeness. Although he often goes overlooked amongst the local scene, Joey Salvia is definitely one of the best artists we've got around here. To top off the excellent songwriting and tight playing, all of this record's profits go straight to the Long Island Cares charity, which helps feed the hungry. In other words, great music for a great cause. For the Ska fans out there, there's a guest shot by Nick Martinelli, everyone's favorite sax player from Spider Nick and The Maddogs!(CD)-**Darren "Hollywood" Paltrowitz**

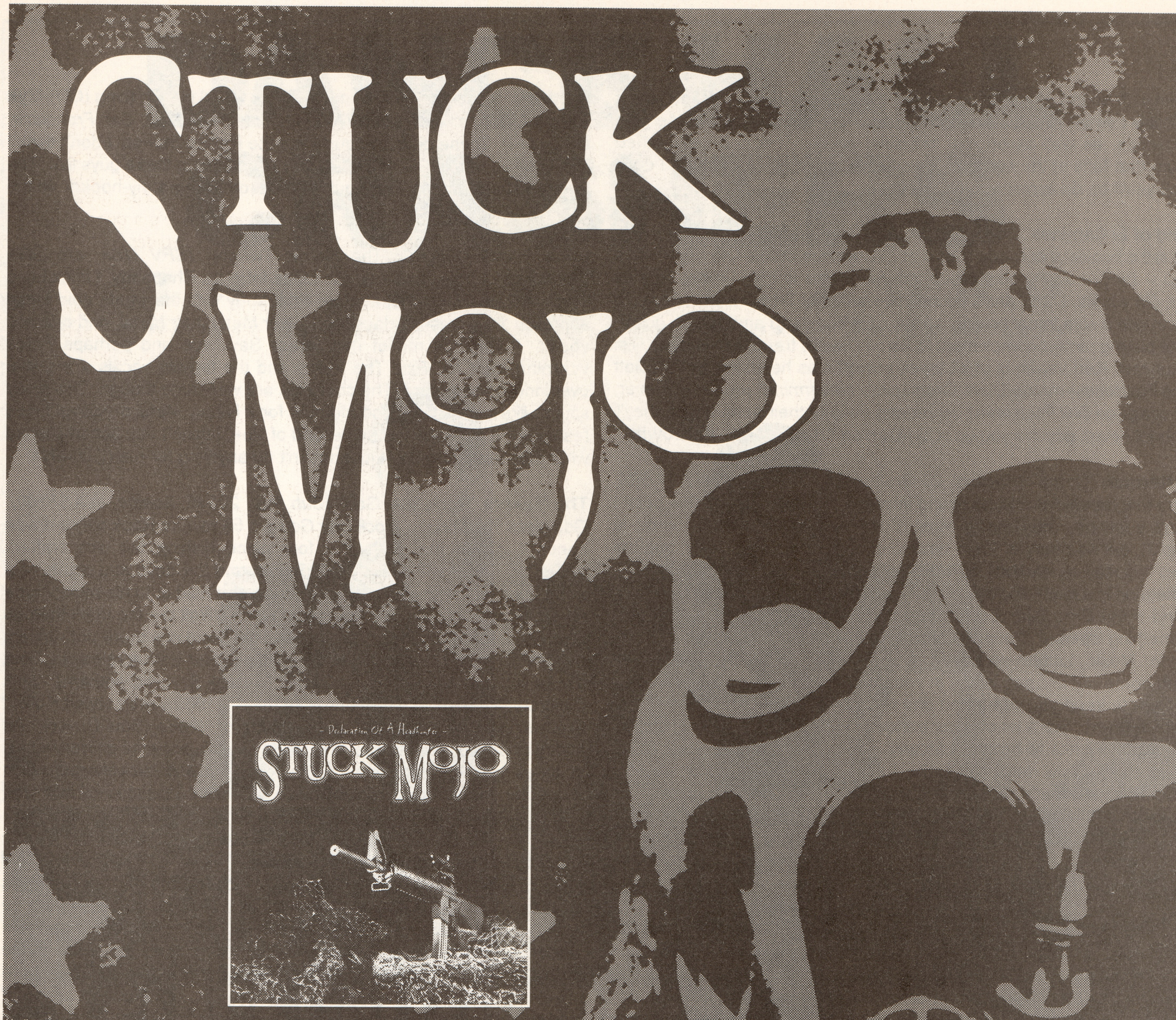
Josh Rouse "Home" *(Rykodisc, POB 141, Gloucester, MA 01931-0141)*. Records named *Home* usually suck (ie, Deep Blue Something), fortunately we have an exception -- a rare exception. Let me rephrase, Josh Rouse is the first person in a long time to put out an excellent album named *Home*. Though everyone has been compared to them as of late, Rouse's songwriting does show some resemblance to that of Alex Chilton when Big Star was great and even a bit to Morrissey. So yes, we have a varied Rock record that is due for tremendous critical acclaim and a devout cult-following, at the very least. What else makes Josh Rouse cool? Besides having Nashville's Jason Wilkins playing on most of the bass duties, the second track on his album is called "Marvin Gaye." I'm hoping this one catches the success it deserves, as Rouse definitely has a way with lyrics!(CD)-**Darren "Hollywood" Paltrowitz**

Kataklysm "The Prophecy: Stigmata of the Immaculate" *(Nuclear Blast, POB 43618, Philadelphia, PA 19106)*. This record was one hell of a surprise. It totally has that Cannibal Corpse feel, but without the household name. They play nine million miles a second, with tons of blast beats, blazing power chords, and a nauseatingly foul vocalist. The guitar sound is utterly filthy, and there's a second vocalist that has the total screaming, high pitched growl thing down. This is just total Death. There is nothing lacking on this record. Utter destruction!(CD)-**Myk**

King For A Day "Before I Go" *(Initial, POB 17131, Louisville, KY 40217)*. Without a doubt, this release combines a rather sad (as in weep, weep) batch of songs that are seasoned with Emo-core flavorings. One listen to this convinced me that King For A Day must of attended Sunny Day University! Most tracks are focused around slow build-ups which lead to a noisy climax, melodic yet gut wrenching vocals, and progressive percussion work. Certain songs begin to sound similar to one another, yet I'm sure these troubadours will be able to polish things up a bit. Maybe it's not the most original slab of Emo, but this sucker is still worth the attention.(CD)-**Alex**

Kittie "Spit" *(NG, 61 Van Dam St., 2nd Fl, New York, NY 10013)*. Oh lord, Kittie is a completely fierce Canadian bred outfit comprised of four pissed off chicks who can actually Rock. Songs like "Spit" and "Do You Think I'm A Whore?" find these ladies cranking up the volume and laying forth rumbling, Korn like guitars, sonic beats and very un-lady like growls and screams which all combines to create a grrl power mosh pit classic. Lyrics are laced with self-insulting, self-loathing views, virgin/whore issues and other nitty gritty topics which may be TOO dark and evil for a *Dawson's Creek* episode. If L7 crossed paths with Sepultura, the end result would be Kittie. Catch'em on the Ozzfest tour!(CD)-**Alex**

Lab Animals "Silent Weapons For Quiet Wars" *(Digital Dimension, c/o Nuclear Blast, POB 29247, Philadelphia, PA 19125)*. I have never really been a big fan of electro Industrial Metal. I liked the first NIN and some of the early Nitzer Ebb stuff, but I'm far from being a fan. This record has a lot of merit. The lyrics are similar to Trent Reznor's clean vocals. As a whole, the music is slower that many of its past counterparts, but it isn't



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laden with sound effects. The record doesn't come off as hokey, and it definitely doesn't come off as too Metal. There are definitely some goth influences, as well as original Industrial artists. This is a well-crafted album that fans of the electro scene should keep an eye out for. I don't think you'll be disappointed.(CD)-**Myk**

Land of El Caminos "Doll Face" *(POB 10203, Chicago, IL 60610)*. The line in the booklet that reads "Land of El Caminos drinks Old Style" says it all -- they're a very cool group, as their name is right up my alley as well. On vocals, Dan Fanelli sounds like an early Trevor Keith (Face To Face) with a sore throat holding a knack for both lead and rhythm guitar, while playing perfect complement to Aaron Cleall's tremendous bass fills. Drummer Ken Wallin is at all times powerful as he shows in Ira Elliott (The Fuzztones)-meets-Dave Grohl (circa *Nevermind*) mode. However, the songs on *Doll Face* aren't depressing despite their semi-angst; they'll probably even psyche you up.(CD)-**Darren "Hollywood" Paltrowitz**

Latterman "Demo" *(Ruckus, 25 Grafton St., Greenlawn, NY 11740)*. Very few bands from Long Island impress me anymore. At this point I don't even pay attention to most of the new bands (which I know is stupid), but so many of them tend to come and go so quickly, and the ones that stay usually don't do much for me. So I stopped bothering But Latterman is a new band which made me take a second listen. Normally, I find most Emo fake, pretentious and annoying, but this band holds something special. Sounding somewhere between Splurge and Hot Water Music, Latterman have managed to make the best demo I've seen come out of Long Island in years. Latterman keeps the speed up enough to keep you interested and without delving into bad, slow Indie Rock territory, like a lot of other bands who attempt this kind of sound. I found the lyrics to be good as well; rather than whining about being dumped and how much life sucks, Latterman attempt to stay positive about life, and that's really refreshing to see. My only complaint about this demo is that they have a song called "Too Many Emo Days"... that's just silly. But they also have a song called "Seriously Guys, We Could Rule the World if We Tried" and that's the best song title I've ever heard, I think.(CD)-**Craig**

Led Zeppelin "Latter Days: The Best of Led Zeppelin Volume Two" *(Atlantic... Go Ahmet Ertegun!)* I was kind of shocked to see this one released for a few reasons... One: Led Zeppelin hadn't released a "greatest hits" or "best of" compilation prior to 1999, with the exception of *Zoso*. Two: Volume One had all the songs that the kiddies would have to learn in order to get into their baby-Zep tribute bands. While Led Zeppelin is definitely a group that you should own a few albums of regardless, those without the Zep might see this as a worthwhile purchase. Think about it: Plant's vocal range was unprecedented for the time, Page started the whole "Satan-in-Rock" thing -- not counting Screaming Jay Hawkins (RIP baby!), Bonham was one of the greatest (self-indulgent) Rock drummers ever, next to Keith Moon and a few others. After all, *Latter Days* does have a BRAND NEW video of "Kashmir" as part of the enhanced disc part. Definitely cool cover artwork regardless... (CD)-**Darren "Hollywood" Paltrowitz**

Lefay "SOS" *(Noise, 12358 Ventura Blvd, Suite 386, Studio City, CA 91604)*. This is the first record on Noise for these longtime residents of Black Mark. It's straight ahead Power Metal, very much like that of the late '90s, with fairly clean vocals. There are lots of power chord progressions, and then majestic guitar solos. It has all the elements that made Metal powerful, including choruses for the whole band to sing. It has that Euro feel that made Noise such a great label in the '80s. A very talented band worth checking out if Power Metal is your thing.(CD)-**Myk**

Loose Lips "Talkin' Trash" *(TKO, 4104 24th St. #103, San Francisco, CA 94114)*. These guys obviously like the Rolling Stones. I don't think I like listening to this CD, but I wouldn't mind seeing these guys live. The liquor has to be flowing. Look out for the toothless granny-hooker on the cover.(CD)-**Mr. Noiz**

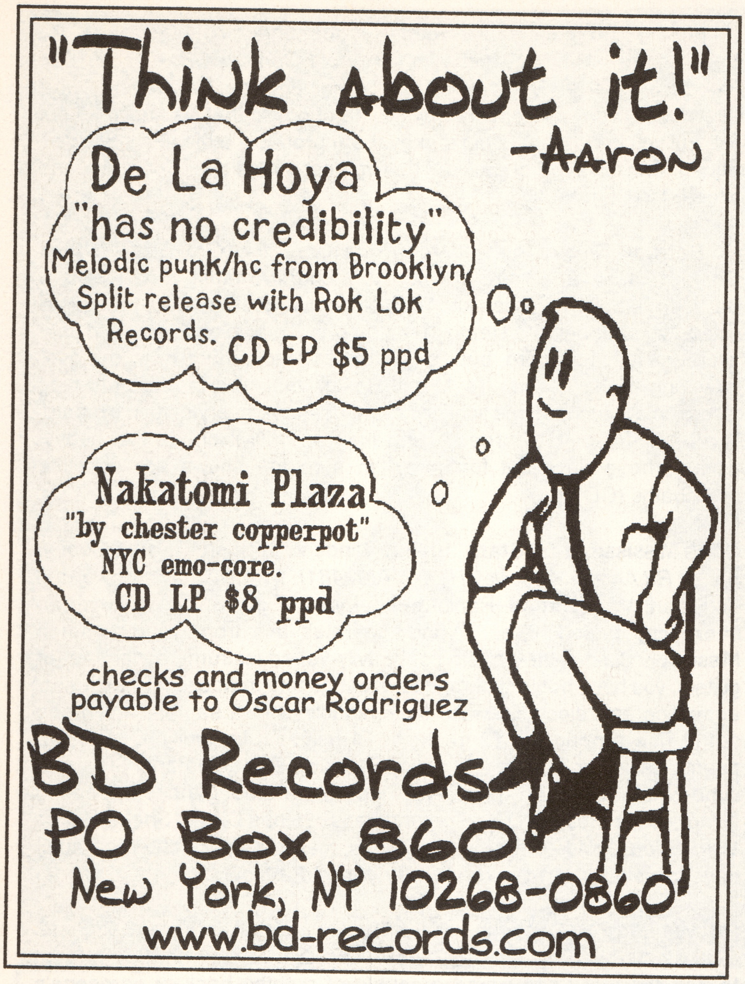
Luca Turilli "King Of The Nordic Twilight" *(SPV USA, c/o DNA distributors...)*. This band is on the same label as Rhapsody. I think Luca Turilli is a little more hokey than Rhapsody with the whole epic Metal approach. It's a cross of classical, Power Metal, hair Metal, and operatic vocals. It reminds me of mid-career Savatage and perhaps Fates Warning after *No Exit*. The violins and the female vocals are a little overdone in this record. The choruses are well-done though. This really sounds like it could be the soundtrack for a Heavy Metal medieval times restaurant. It gives me that same kind of vibe. I think Luca accomplished what they set out to do, it just doesn't do anything for me.(CD)-**Myk**

The Makers "Rock Star God" *(Sub Pop, 20645, Seattle, WA 98102)*. God bless The Makers! *Rock Star God* is a 55 minute Rock n'Roll-driven concept album that finds this four piece dishing out well crafted, anthemic songs with lyrics centering around the days and nights of a world class rock star who's trying to cope and hold onto his music/fame driven lifestyle. Bluntly, sex, drugs and Rock n'Roll are the main themes here. This Sub Pop release showcases the band in a more pop-driven, well-produced light, compared to the band's grittier Estrus releases. Best tracks include "A Better Way Down" (a Punk flavored anthem), "In A Concrete Wall (which easily brings to mind a 1960's mod styled Rolling Stones, and the wah-wah Funk mayhem of "Metro (Soul Driver)." An added plus is vocalist Michael Machine's soulful, powerful delivery which at times seems a bit influenced by Iggy Pop and Mick Jagger. With tongue in cheek, these rockers have delivered a promising retro vibe and overall balls to walls gusto.(CD)-**Alex**

Man Scouts of America "Crash Course" *(RAFR, 11054 Ventura Blvd #205, Studio City CA 91604)*. One problem with *Crash Course* is that it's an EP and not a full-length... But hey, I guess I can make up for it by listening to it a few times straight. These guys have one of the best live shows in America as they have the whole pyro thing going on, all the while in small clubs where they have almost lit more than their fair share of venues ablaze. It's high-energy Rock n' Roll with an ironic sense of humor to it -- the guys stick to their being of characters! Regardless, there's no need to repeat myself anymore about these guys. They're worth every cent of your hard-earned money. Well, except if you listen to Slipknot... In that case, you're a sad sad person in need of not only help, but taste.(CD)-**Darren "Hollywood" Paltrowitz**

Marc Ribot Y Los Cubanos Postizos "Muy Divertido" *(Atlantic...it's also an ocean)*. Since we are almost into the summer, why not review a Spanish album? Your sentiments exactly? Great... Though the name may not ring a bell right away, Marc Ribot is a well-respected session guitarist, having played with everyone and Tom Waits. As a result of his diversity and widespread influences, you have everything from Tejano to Jazz to Los Lobos-esque Rock on *Muy Diverido!* which translates to *Very Entertaining!* (Yes, I am a member of Spanish National Honor Society)... This album would definitely have appeal to fans of Moe, Galactic, and approximately 7.4% of Phish fans. Besides, who doesn't love congas?(CD)-**Darren "Hollywood" Paltrowitz**

Mayhem "Grand Declaration Of War" *(Season Of Mist/Necropolis, POB*



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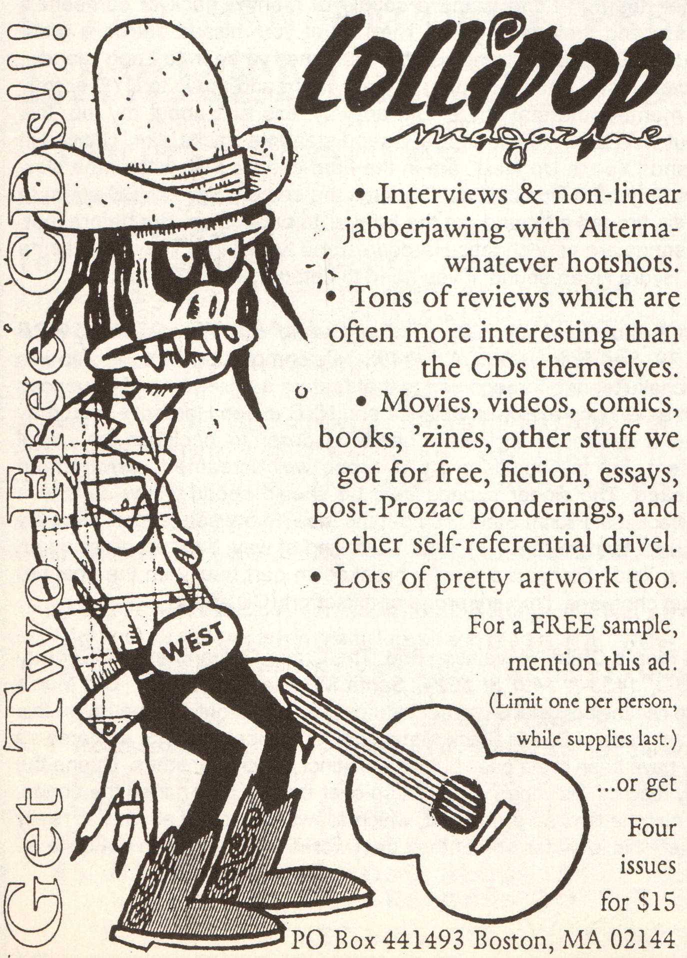

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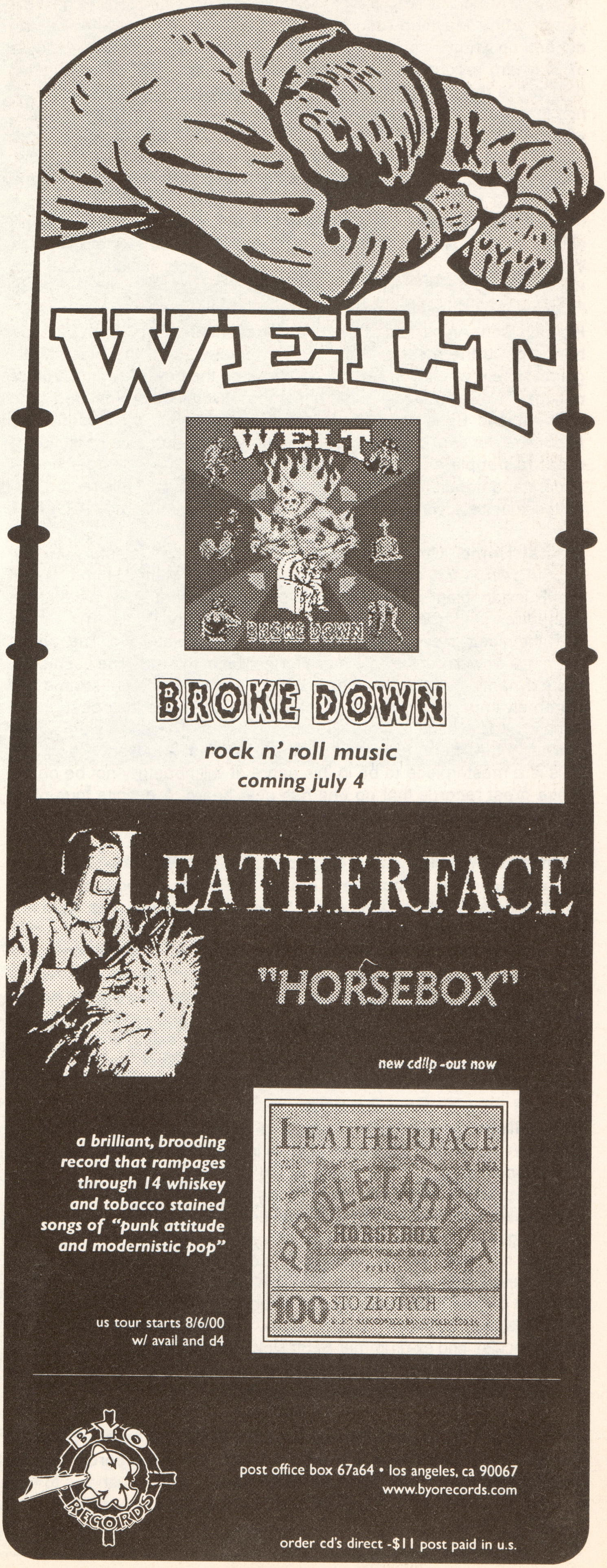

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14814, Fremont, CA 94539). The topic of discussion for the next 10 years: is this Mayhem record good? Well, yes! And no... It will really depend on who you talk to. As someone who is familiar with the oldest of Mayhem recordings I can firmly say, that fans of *Deathcrush* will detest this record like no other. It's far from the crushing lightning fast riffs that made Mayhem famous, and the vocals are highly toned down even in comparison to their *Wolf's Lair* EP. This record will end the mythos that is Mayhem for a great many people, unfortunately. Now, taking a step forward, you have a band full of musicians that have gone on to do far more music away from Mayhem than they have under the moniker. Here is where it really shows through. You have Blasphemour, who is in Aura Noir, a tremendous Black Thrash band that predates Witchery; Maniac, who has done several side projects, including one with Kiljoy, Fenriz, and Phil Anselmo. But ultimately it boils down to Hellhammer; ultimately the fastest drummer I have ever heard or seen. He calls both Arcturus and Covenant (Kovenant) home. Both of these bands go to the most extreme experimental walls of the Black Metal genre. Here is where you see the influences on the new Mayhem. Vocals changes, slower melodic guitar riffs, more diversified drums, and even a Drum and Bass song. This record is Mayhem's *La Masquerade Infernale*. I, for one, love this record. It shows the band as a collection of creative people, not just a group that can play 900 miles per hour. I understand people are going to dislike a lot, if not all of this record, but for those more adventurous listeners out there, give this a try.(CD)-**Myk**

Mental Home "Upon The Shores Of Inner Seas" *(Century Media, 1453-A 14th St #324, Santa Monica, CA 90404).* Mental Home, one of the Russian giants, has become so popular that they have been signed/licensed from The End Records to Century Media. This record finds them getting even more diverse than the previous two. The guitars are a little slower, but they are much farther up in the mix. The vocals are more dynamic and the keyboards continue to be well-orchestrated and extremely important in the atmospheric sound. This is their best record to date, and the band just gets better and better. There are elements of Paradise Lost here, as well as bands like Opeth and Dark Tranquility. This is a masterpiece to be in this genre. It will hopefully not be one of those great records that no one has ever heard. A definite triumph of darkness.(CD)-**Myk**

Methods Of Mayhem *(MCA, address not given).* Methods Of Mayhem is ex-Motley Crue skinbasher Tommy Lee's own music project/band which actually is rather damn good. Imagine a cross between Korn and The Crystal Method and you sort of get the picture. Original to the gills, not exactly, tho trax like "Who The Hell Cares" and "Metamorphosis" excel due to crushing guitars, bizarre samples n' loops, and devilish beats provided by Mr. Tommy Lee himself. Tommy also proves he can sing rather well; his lungs manage to unleash aggressive mid range vocals. Lyrics take on a personal, dark tone. Interesting enough, guest vocal appearances include Snoop Dogg and Kid Rock. I'm shocked to say it, but this is definitely worth the investment.(CD)-**Alex**

The Milwaukees "Missile Command" *(Childlike/ Forest, POB 20, Matawan, NJ 07747).* There are a lot of interesting moments on *Missile Command*, though I have rarely heard a stronger lead-off track than "Drink Soviet Champagne." All in all, it's safe to say that there's a bit of resemblance to the Foo Fighters between the vocals, the octave leads on the guitar, and the abundance of cymbals in the drumming -- that leaves me with almost nothing to complain of! There is a lot of Grohl-ness in the lyrics as well. But don't get me wrong, these guys do have an original sound, though I'm struggling to place a finger on why. The playing between Dylan Clark (vocals/guitar), Dave Post (bass/vocals), and ex-drummer Scott Pohlman (his replacement is Brian Stoor) is extremely tight. It's albums like this that make this job all worth it...(CD)-**Darren "Hollywood" Paltrowitz**

My Complex "If We Keep Moving" *(Headhunter/Cargo Music, 4901-906 Morena Blvd, San Diego, CA 92117-3432).* This band borders on the edge of Hardcore, Punk, Emo and Math Rock. I would push this to fans of No Knife, Braid, or Dahlia Seed. Recommended.(CD)-**Mr. Noiz**

Nerf Herder "How to Meet Girls" *(Honest Don's, POB 192027, San Francisco, CA 94117).* Okay, so this new album from the Honest Don's label doesn't stray far from the typical type of music that it's known to put out. But you know what? That's okay. I am probably a biased "reviewer" since I love this type of music. The two best songs are "Courtney" and "Pervert." (CD)-**Jack**

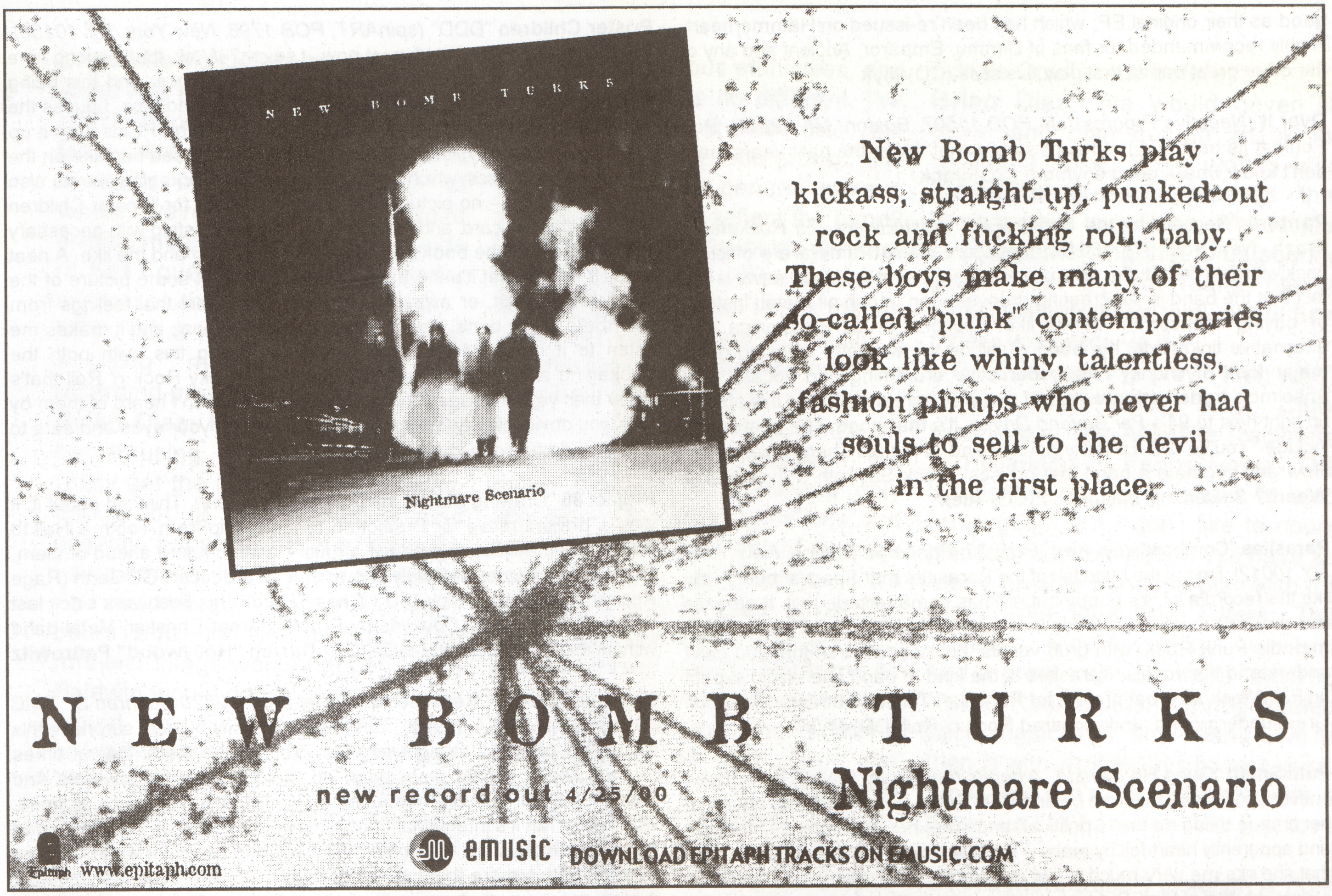
No Retreat "Rise of the Underdog" *(Da Core, 347 Grove St, McKees Rocks, PA 15136).* Here is where the charade must end! This is a Hardcore label. The press kit drops all the Hardcore names, but this is nothing short of being a Death Metal record. It's a little slower than your average Deicide record, but it's got the distortion, the growls, the over powering break downs. It's Metal. Beside that, this is one punishing record. Well recorded and tight, this band destroys everything in it's path. This band makes Hatebreed sound like Pansy Division. It's that heavy! Check these guys out for sure. I'm sure the shows are absolute bloodbaths.(CD)-**Myk**

North Mississippi All Stars "Shake Hands With Shorty" *(Tone Cool, 6 Abbott Rd Annex, Wellesley Hills, MA 02481).* Part '60s style power-trio and part Widespread Panic-meets-Blues Explosion, we have an interesting bunch here... What separates this from your common Mississippi Blues is the inclusion of heavily-varied instrumentation. As for guitars, you have bottleneck and lapsteel guitars in addition to the usual acoustics and electrics, while the mandolin and a sampler even see some use among the 12 tracks in 54 minutes. In addition, you have guests galore as Cedric and Garry Burnside, East Memphis Slim, and Jimbo Mathus of the Squirrel Nut Zippers are among those appearing alongside the brothers Dickinson and bassist Chris Chew. *Shake Hands With Shorty* holds onto the "cool" that many of their contemporaries have forgotten.(CD)-**Darren "Hollywood" Paltrowitz**

Not Waving But Drowning "If It's Too Cute Set It On Fire" *(Takehold, POB 19831, Birmingham, AL 35219).* This is NMBD's debut CD. I went to see them in Long Island a couple of months back at someone's house, and they were great. The rest of you missed out on a great Hardcore/Emo band. It was also the first time I've been to Long Island -- big deal. Now I know why people leave there and move to NYC or they get married and stay there. But anyway, this isn't about my trip, this about NWBD: A couple of really good standout tracks, like "Untitled in D" and "You're Up Next" are in the hard-chaotic vein with some slow parts to get the kids built up. Towards the end though, NWBD seem to noodle around a bit and get the listener to press stop. But before that, the songs are very chaotic-Hardcore-Emo type thing. They have kinda that Hydra Head sound, if you need to categorize it.(CD)-**Jack**

Nunchaku "Best Of 1993-1998" *(Howling Bull America Inc., POB 40129, San Francisco, CA 94140).* This compilation contains Japan's Nunchaku tearing through songs that feature a mixed bag of influences such as Grindcore, Power Violence and NYC driven Hardcore. You may need a Japanese dictionary handy in order to decipher the lyrical content, but the vocals are just soooo well screamed, growled and shrieked. The singer sounds as if he should spend a few days in a straitjacket at Pilgrim State. You get the idea. Many songs start off really fast in a Grindcore style/Brutal Truth kind of way, then progressing on into a kinda Biohazard moshy breakdown part heavy on the chanted group choruses. I'm very proud of this effort.(CD)-**Alex**

Old Man's Child "Revelation 666: The Curse Of Damnation" *(Century Media, 1453-A 14th St #324, Santa Monica, CA 90404).* Old Man's Child find their original drummer returning to round out the line up on this brilliant piece of vicious Black Metal. Galder's vocals are not as harsh as they have been in the past, but it's a distinct positive at times. During the early records, his vocals were just so over the top they ruined the songs, but now he isn't as prominent, which allows his writing abilities to really shine. This is by far one of their best works ever, although not quite as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good as their original EP, which has been re-issued on Hammerheart. Highly recommended for fans of Dimmu, Emperor, Ancient and any of the other great bands that play this style.(CD)-**Myk**

Over It *(Negative Progression, POB 15507, Boston, MA 02215).* Pop Punk at its best, but I've heard so much of this in the past years that I don't know what's good anymore.(CD)-**Jack**

Pantera "Reinventing the Steel" *(East West/Elektra, 75 Rockefeller Plaza, New York, NY 10019).* Metalcore giants Pantera are officially back with their first studio album in four years, and the good news is the fact that the band is still creating groove-laden, mosh pit Metal. Instead of caving into current trends like Rapcore, brutal Electronica and alternative tinkerings, the band is still on the warpath, cranking out a major load of chunky riffs, hyperactive drumming and vocalist Phil Anselmo's trademark growls and demonic screams. Stack this sucker up right next to 94's *Far Beyond Driven*; it's **that** good. The best songs include "You've Got To Belong To It" and "It Makes Them Disappear." How can you hate a band that praises "Black Sabbath, Whiskey and Weed"? Snatch this bastard up!(CD)-**Alex**

Parasites "Compost" *(Go Kart, POB 20, Prince St. Station, New York, NY 10012).* I'm not the huge fan of the Parasites that Spag is, but I really like this record a lot. It's poppy but still has some attitude to it. It amazes me that with a sound like this that the band isn't more popular. Fairly melodic Punk Rock, with gruff vocals, but not so harsh that you can't understand the vocals. Parasites is the kind of band one would expect on Fat Wreck as a pet project for Fat Mike. This disc boasts 18 tracks. Great underground, undiscovered Rock n' Roll.(CD)-**Myk**

Patti Smith "Gung Ho" *(Arista...where's the money Clive?)* Personally, I never understood the hype behind Patti Smith. Sure, she was ahead of her time in being so errr... political, and sure, her lyrics are well-thought and apparently heart-felt by many -- but that doesn't make up for the fact that she irks me very much in her involvement with every single political cause on the planet. But hey, everyone is entitled to their opinion and here's mine: I **do** find this record better than anything I've heard by her before... Whether or not that has to do with Gil Norton (Foo Fighters) producing it, I can tell there's a lot of emotion poured into this one. I also find the insert photography exceptional as ironically enough, Patti is quite-renowned for her books of photography. Her vocals are sounding better than on the past few records as each song shows to be different than the past. You've done well Patti, let's just hope that they don't oust you... (CD)-**Darren "Hollywood" Paltrowitz**

The Pimps "To A Cool Person, Stay That Way" *(Hollywood....ask Mickey Rat).* The Pimps are Limp Bizkit's evil cousin. In other words this outfit blends Hardcore with Rap Metal but unlike the insignificant others, The Pimps actually possess a set of balls and anger-driven chops. This CD displays some rather decent musicianship which is not too often noticeable in this genre, but then again the white boy rap vocals and strictly Hip Hop flavored drumming wind up adding an annoying, monotonous element to this release. With some rather noisy, abrasive axe grinding here and there, *To A Cool Person* winds up being tolerable for it's genre. If you own really obnoxious baggy pants and a Tommy Hilfiger baseball cap, this CD is for you.(CD)-**Alex**

POD "The Fundamental Elements of Southtown" *(Atlantic...it's getting hard to be clever).* This one has reached gold status (500,000+ copies) already, so I figured there must be a reason why... In actuality this isn't half-bad, as the record has quite a few singles on it. Remember, that seems to be the case anytime you see the name Chris Lord-Alge on the production credits. My guess is that "Rock The Party (Off The Hook)" will do just as well as the lead-off "Southtown" did, only to be outdone by the cover of the U2 favorite "Bullet The Blue Sky." For those still not sure of who POD is, turn on MTV's *Return of the Rock* as it seems to be a favorite amongst the fans...(CD)-**Darren "Hollywood" Paltrowitz**

Poster Children "DDD" *(spinART, POB 1798, New York, NY 10156).* What release number are they at now -- seven? Wow, that's a long time in the Indie Rock world. With age comes experience, and this being Poster Children's post major label release for a second time, I guess the fans just keep coming. In the song "Zero Stars" The PKids sum it up about their popularity. On this CD, there is no enhanced part like on the past three or so discs, which is disappointing; the packaging seems also to be rather plain -- no pictures, no graphics except for "Poster Children DDD" on the tray card, and the booklet is the track listing with necessary info. The back of the booklet is just some band info and the like. A neat idea. It shows that it's the music that matters, not some picture of the band rocking out, or a graphic illustrating the personal feelings from members of the band. It's the music that is personal, and it makes me listen to it more. More bands should be doing this, with both the packaging and music. Poster Children play punky Rock n' Roll that's faster than your average Skynyrd song. If you haven't heard of them by now, you obviously need to get a brain and open your eyes and ears to their wonderful sounds.(CD)-**Jack**

Project 86 "Drawing Black Lines" *(Atlantic...again).* Thinking about it, it was a brilliant move for Project 86 to jump ship from Tooth & Nail to Atlantic as they just might have a multi-platinum future ahead of them. *Drawing Black Lines* definitely shows that as producer, GGGarth (Rage Against The Machine, Sick Of It All) has turned in his best work since last year's *Songs About Cowgirls* by Protein. Great Christian-Metal band without the Rap Rock after-taste.(CD)-**Darren "Hollywood" Paltrowitz**

The Quiet Room "Reconceive" *(Metal Blade, 2828 Cochran St. PMB 302, Simi Valley, CA 93065).* This was one of my biggest surprises this issue. It's powerful straight forward Progressive Metal that at times sounds like it should have been on the Metallica album after *And Justice*.... Pete definitely has a James Hetfield thing going on at times; whether or not it's intentional I don't know, but it sure as hell ain't a bad thing. These guys are top notch musicians and excellent writers. I have listened to this more than any other review CD this issue just because it blew me away that much. It's well worth the risk. I expect big things from these guys in the future.(CD)-**Myk**

Radar Bros. "The Singing Hatchet" *(See Thru Broadcasting, 3470 19th St., San Francisco, CA 94110).* For a non-punk DIY deal this one definitely rocks. It's "spacey"... No, not Kevin Spacey. No, not a Bowie-esque "space" deal either. Just more-so that it's "out there" in terms of arrangements and the vibe in general. Remember, it's an album called *The Singing Hatchet*! Folks, I can't describe this in the slightest, but I know a lot of you are going to dig the Radar Bros., so check out the audio section on seethrubroadcasting.com (plug plug).(CD)-**Darren "Hollywood" Paltrowitz**

Radar Mercury "Thank You, Goodnight" *(Doghouse, POB 8946, Toledo, OH 43623).* Kind of hard-edged Emo Pop. I usually like most stuff on Doghouse, but there isn't anything that keeps me interested on this. There is some good energy, and I think fans who are still waiting for the next Texas is The Reason CD to come out would really like this. This is a short EP, so I listened to it a few times in a row and it kind of grew on me.(CD)-**Mr. Noiz**

The Real Kids "Down To You" *(TKO, PMB #103, 4104 24th St., San Francisco, CA 94114).* What you get here is four solid songs from The Real Kids. These guys have been around since the late '70s and continue to deliver straight up Rock n' Roll that you would most likely hear at the local pub. They just played The Continental in April, and after hearing this I'm pissed that I didn't go. This is guaranteed to put you in a good mood with its let's-drink-lots-of-beer-and-play-some-Rock n' Roll attitude. Think the simplicity of the Ramones but with less Punk and more Rock. There is even a hint of classic Southern Rock in the mix. Each song comes with its own catchy riff and cheesy, yet soothing, guitar solo. This is perfect for sitting around with the crew and drinking beer

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Relative Ash *(Island, no address given)*. Relative Ash is yet another band that specializes in that so called "Nu Metal" sound which emphasizes rapped/screamed vocals, rhythmic, Hip Hop flavored beats and chuggah, chuggah six string manipulations. Part Tool, part Korn, Relative Ash does manage to demonstrate some originality. While this style of music ain't exactly my cup of tea, Relative Ash luckily don't explore commercial, "Nookie" territory. Tolerable.(CD)-**Alex**

The Resonars "Bright And Dark" *(Get Hip, POB 666, Canonsburg, PA 15317)*. If you are just dying for that 60's/psychedelic Rock 'N'Roll retro fix, The Resonar's *Bright And Dark* is the answer. This 12 song champ is just soooo totally groovy. Why? This Tucson, Arizona-based outfit spawns songs fueled by super happy "ooohs" and "aaahs" harmonies, trip poppy Hollies meets The Yardbirds six string riffs, and an overall knack for creating very catchy radio oriented music. I must praise The Resonars for recording this winner on 4-track; the production quality, along with echoey vocal effects add a major boost. The track "Bathyscope" could've been on *Sgt. Pepper*. Heck, the band even covers Bob Dylan's "I'll Keep It With Mine." Has the 1960's mod rocker revolution begun again? I think so.(CD)-**Alex**

Rhapsody "Symphony Of Enchanted Lands" *(SPV, new American Office, no address yet)*. This is a movement that we really don't have here in the US: true Symphonic Power Metal. Not like that of Hammerfall or Primal Fear though, more like a more instumentated Helloween. It features all types of styles, ranging from Metal, to Speed Metal, to operatic vocals, to traditional medieval music. It is pretty hokey at times. Much of it is sung in chorus, but one of the endearing qualities are the constant drums and the Robin Hood soundtrack ambience. This is definitely an acquired taste, which is one of the reasons for its lack of presence here in the States. This could appeal strongly to the Progressive Metal crowd, as that is who Rhapsody often play with overseas. SPV will now be bringing over many new bands because of their new domestic status. The more adventurous should check Rhapsody out.(CD)-**Myk**

Richmond Fontaine "Lost Son" *(Cavity Search, POB 42246, Portland, OR 97242)*. Borrowing sounds from Dinosaur, Jr., Husker Du, and Willie Nelson, Richmond Fontaine are a band from Portland, Oregon who travel that dusty trail of Rock and Roll. It reminds me of Lancaster County Prison from Brooklyn, but it has a more twangy feel than Rock.(CD)-**Jack**

River City High "Richmond Hotel" *(Big Wheel Recreation, 325 Huntington Ave. #24, Boston, MA 02115)*. Not straight-laced enough to be "Power Pop," not rebellious to be labelled "Punk Rock," I guess it'd be best to classify River City High as Punk Pop. Regardless, a very cool four songs with 10 minutes of big hooks. Though everyone's entitled to their own opinion, I don't see anything all that objectionable enough to dislike on here. Great lyrics and an overall cool self-production by the group. Rock on Virginia!(CD)-**Darren "Hollywood" Paltrowitz**

The Robots "The Day Of The Robots" *(Man's Ruin, 610 22nd St. #302, San Francisco, CA 94107)*. The Robots are more or less a second rate copycat version of The Hellacopters. Sure there are plenty of bluesy, Punk Rock riffs and wacky six string solos but the bottom line is The Robots are far from original, shall we say this Scandinavian group is dull and annoying? Absolutely! This CD is good for one thing and one thing only: collecting dust. Skip this.(CD)-**Alex**

Rumah Sakit *(Temporary Residence Ltd, POB 22910, Baltimore, MD 21203-4910)*. Another band from the TRL label which again showcases musical talent, and opts for the voiceless route. Sounding somewhat like Don Cab, but less abrasive and leaning towards the Jazz end of things, Rumah Sakit share a bassist with labelmates Tarentel. These six songs were all done in one take with no overdubs. The last song, "Stomachache,... is practically guaranteed to make your head swing. Pick this one up if you love Math Rock instrumentals.(CD)-**Mr. Noiz**

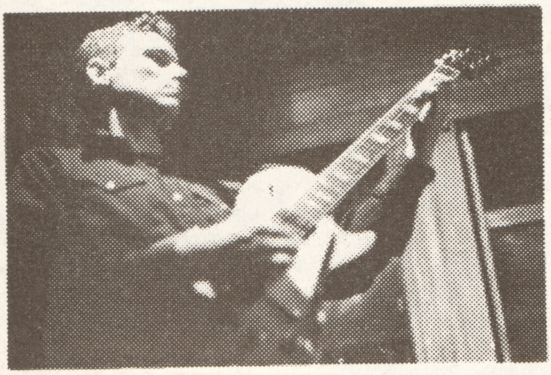
Savatage "Ghost In The Ruins" *(Nuclear Blast, POB 29247, Philadelphia, PA 19125)*. This record is a live tribute to guitarist Criss Oliva, who passed on due to cancer. All the songs were recorded live during the time frame of '87 to '90. I have to tell you, Savatage was so much better back then. They had a spirit which they don't seem to have anymore. They were also a lot heavier. The recording on this record are excellent. The band picked the best of everything that they had. This is the real Metal band that made the name famous, not the guitar aficionado band they became. I'm glad this is out because it brings me back to the first time I encountered Savatage. I remember really liking them, and I remember them opening for Dio, but after not listening to them for a while I heard a bunch of their Prog stuff and I was totally turned off. This record is for people like me who miss what this band was and what made them great. This is an excellent way to say goodbye to an old friend. Let them be remembered for their greatness.(CD)-**Myk**

Scissorfight "New Hampshire" *(Tortuga, POB 15608, Boston, MA 02215)*. Scissorfight has picked up the slack where bands like *Meantime* era Helmet and early Crowbar left off. What makes this release intense is the direct dosage of groove powered, rhythmic driven tunes tangled in a web of growled, yet sung vocals; the monstrous power chords that are thicker then Rosie O'Donnell's skull. Be the first on your block to ingest this rebellious masterpiece featuring songs like "Roman Boxing Glove" and "Cycloptic Skull." This foursome also dabbles in '70's arena Rock. Word on the street is this happens to be Mike Tyson's favorite disc for his training workouts.(CD)-**Alex**

Seldom Seen *(Music and Interactive Entertainment, http://www.jazdout.com)* It looks like Long Island has another rapper that will eventually be joining the superstar ranks... His name? Seldom Seen, also known as "The Amazin' Caucasian." On this two song demo, Seldom (as we'll call him for short) combines influence from the best of both worlds -- the melodic and interesting background beats of the old school with more street-wise and intelligent rhymes, as popularized by the new school of Hip Hop. All in all, I guess you could classify Seldom Seen as a perfect blend of LL Cool J (circa 1988) and an angrier, more raw Eminem from a few years back. I can't wait to hear more of this guy!(Cassette)-**Darren "Hollywood" Paltrowitz**

Selfminded "At The Barricades We Fall" *(Solid State, POB 12698, Seattle, WA 98111)*. Solid State and Tooth and Nail have been going to Europe a lot lately to license the best of the underground scene for the US. Once again they pull out the Swedes in an excellent mix of Metal and Post-Punk Hardcore. This reminds me very much of Breach, and also of Refused. Both bands from the same area, but came a little earlier. The most brutal thing about this band is the gut-wrenching vocals. The guitars have a bit more groove/New York style than the other bands I mentioned. It's good and it will help differentiate Selfminded from their predecessors. It's well worth checking out.(CD)-**Myk**

Shadows Fall "Of One Blood" *(Century Media, 1453-A 14th St. #324, Santa Monica, CA 90404)*. This is a true Metalcore record and the band prides themselves on it. Featuring the vocal talent of ex-Overcast vocalist Brian Fair, Shadows Fall tears through a mish-mosh of Speed Metal and Hardcore riffs. The near Death rumblings evident most of the time fit this record perfectly, and make this a release to be reckoned with. The clean vocals, unfortunately, are the low part of the record; it really breaks up the flow as far as I am concerned. The guitar riffs are crisp and fast. There are great drum fills and the song writing is great... there are even parts when you'll swear you're listening to In Flames. If they can keep to the heavy parts, Shadows Fall will continue to rule the Hardcore roost, just as Overcast had done previously.(CD)-**Myk**



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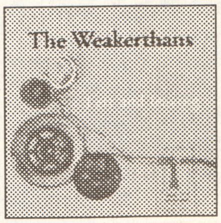
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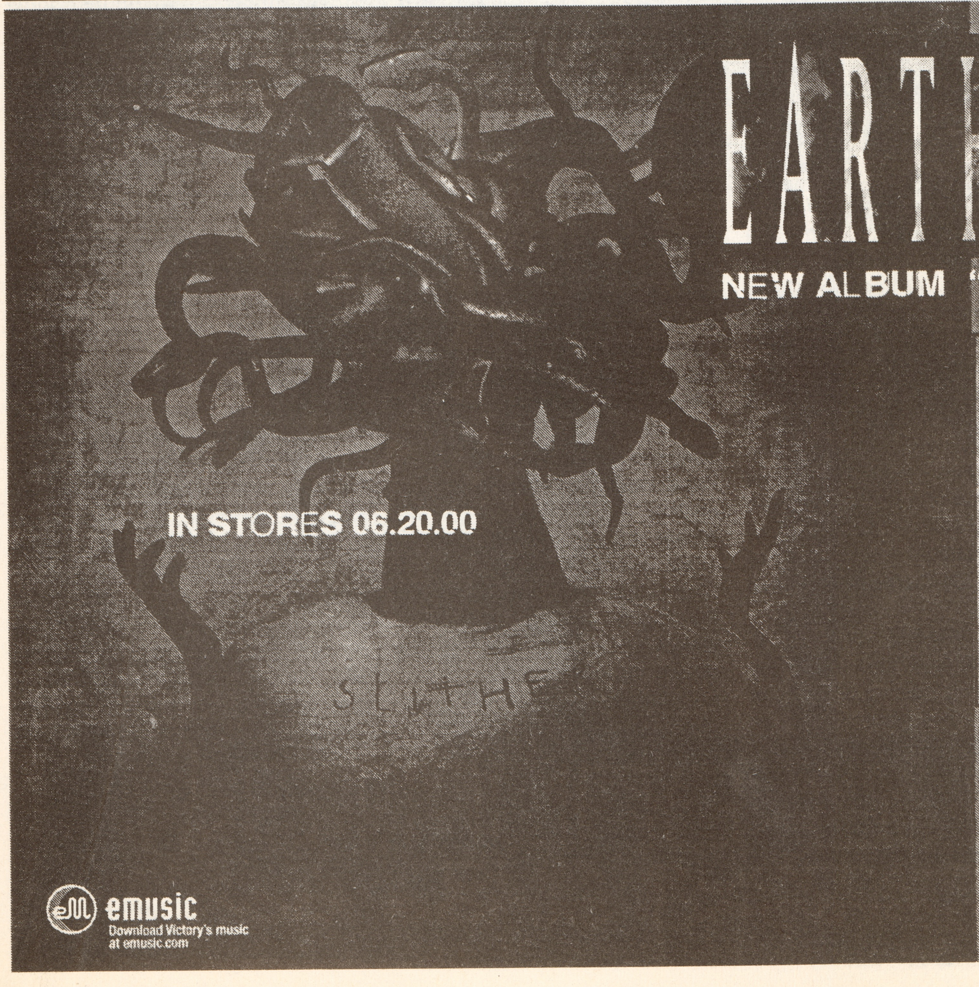

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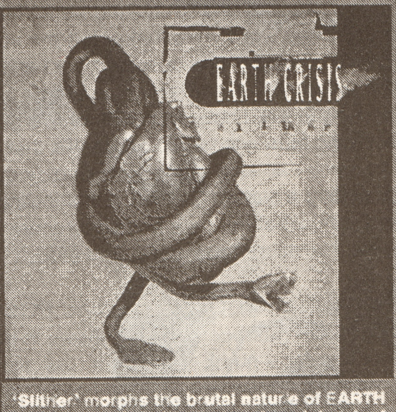
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Shelter "When 20 Summers Pass" *(Victory, POB 146546, Chicago, IL 60614)*. It has been a long time since I considered Shelter to be a good band. The two records they did on Roadrunner were absolutely offensive. They did those bad songs that sounded like they were recorded for cheerleaders. After a lengthy break and a stint with Youth Of Today, Ray and Porcell return with a decent record. This disc still doesn't hold water compared to *In Defense Of Reality* or the first full-length, but it's a solid record. I often wonder how bands fall from grace the way they do, especially when later albums are good. This is a good record and has a bunch of songs that reminds me of that *News* era. That's a good thing. Check out the new Shelter; you won't be disappointed. After all, it's their best record in, like, seven years.(CD)-**Myk**

Shelter "When 20 Summers Pass" *(Victory, POB 146546, Chicago, IL 60614)*. Shelter is a band for whom change has been constant. Ever-shifting stylistic variations album-wise, as reflected in divergences over time between straight ahead furious rippers, melodic pop-infused songs, Rapcore sounding numbers, and sluggish, introspective dirges have ensured a varied, hit and miss revolving door of styles and musical flavors only hinting at their true potential. That being said, *When 20 Summers Pass*, their newest release, is the actualization of all the facets of sound, style, and influence Shelter has gradually cultivated,a and it's their best, most unforgettable effort to date. A perfect dead on blend of aggression, and melody, of accessible fury, and Krishna-influenced sensitivity and understanding creates an infectious, effective dead on Hardcore style which serves as the perfect backdrop for tales of life on the road ("In The Van Again"), tragic descriptions of scene violence ("Song Of Brahama"), lament over the spiritual void in society ("Spirits Blinded"), and admirable self-criticisms ("I Can't Change History").

One might question the particular religious ideology behind which this band stands, but the messages of selfless dedication, humility, kindness, and unconditional love and respect -- not only for those in the Hardcore scene, but for humanity as a whole -- are as vital and meaningful as ever; such thoughts and feelings can never be stressed enough. I believe that Shelter exists, and has always existed primarily for the proliferation of such thoughts and feelings as these, and though the lyrics are of primary importance, their musical legacy has been perfected on this album. With positive messages that transcend any religious ideology or scene boundary, it is clear that Ray, Porcell and Co. are still going strong.(CD)-**Ramek**

Shockwave "Dominican" *(Good Life, POB 114, 8500 Kortrijk, Belgium)*. First of all, any CD that starts off with a soundbyte from The Transformers has a lot to live up to. Not only does every song contain these soundbytes, but the cover art even has the Transformers logo. Then the music comes on, and Shockwave attacks with a brutal mix of Metal and Hardcore -- and I'm talking about HARDCORE in the most honest sense of the word. This fucker left me scared as hell and crying for my mommy. "Swindle" (the opening track) and "Deadend" are choice cuts on this piece, which contains nine songs in 18 minutes and never lets up. Listening to this, I have an image of five guys who look like Glenn Danzig sacrificing farm animals on stage. It's that intense! It even comes with lyrics so you can sing along to this crazy son of a bitch. I can see these guys getting a slot on Ozzfest and showing everybody (except, of course, for Ozzy) what the fuck Metal/Hardcore should sound like. For those that like Hardcore loud, dark, and scary.(CD)-**Corporate Whore**

Shutdown "Against All Odds" *(Victory, POB 146546, Chicago, IL 60614)*. Shutdown has been playing shows in the New York tough guy Hardcore scene for a number of years now, slowly gaining an army of loyal fans with their intense live act. But I gotta say, this album is a bit on the weak side. In the first 30 seconds, Mark's voice attacks like a derailing train, but after that it just is never as intense. A lot of the songs build up like they are about to go into a crazy Hardcore breakdown, but then they go right back into the chorus. The guitars sound like standard NYHC (that's good) but the drums just aren't loud enough. At times, it sounds like Mark is really having a hard time getting out the vocals while other times he sounds like a 12-year old boy on speed. "Wraparound" and "Alive and Now" are the best songs on this, and they fuckin' wail. Lyrically, its no different than just about any other NYHC band. "We Won't Forget" is about ex-Warzone singer Raybeez (RIP) and hey, that's a good thing. There is a song, "United" which talks about unity (surprise! surprise!) but then he says how he must isolate himself from humanity. I don't get that...maybe you do. If you like these guys, you're better off listening to them from the circle pit rather than from a stereo because, as always, it just doesn't live up.(CD)-**Corporate Whore**

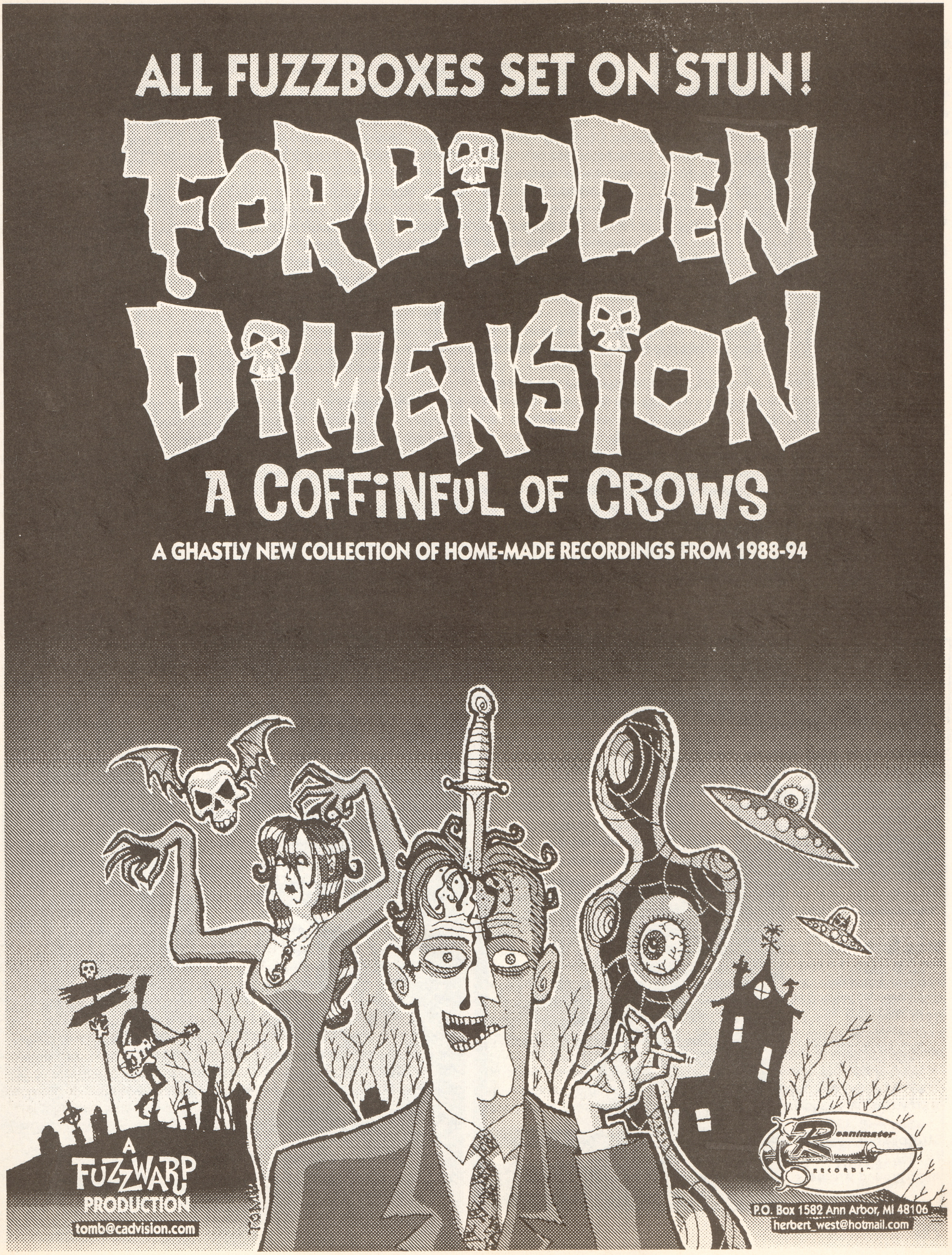
Sinkhole "Retrospectacles" *(Dr. Strange, POB 7000-117, Alta Loma, CA 91701)*. Sinkhole have been around for 10 years now. This CD includes seven previously unreleased songs and 12 greatest hits from their past releases on Dr. Strange and Ringing Ear. They remind me a lot of the Descendents, nerdy Pop Punk at its best. The drummer is the singer for Doc Hopper. A must have for all Sinkhole fans, and those who have a love for poppy ass Punk.(CD)-**Chris.Comm**

Sister Seven "Wrestling Over Tiny Matters" *(Arista... a Rock record on Arista?)* Though I did proclaim *The Great Eastern* the "it" record for this issue within my review, I do feel much stronger about Sister Seven's *Wrestling Over Tiny Matters*. It's also got a big sound though this is just a full-on Rock record. On vocals and guitar, Patrice Pike has one of today's best and strongest female voices, in my humble opinion, as it shows elements of everything from Tina Turner to Robert Plant to Janis Joplin, with all that power combined with melody, sans the constant off-keyness that the aforementioned artists were sometimes known for. However, it will take a miracle to get great stuff like this onto the New York airwaves as once again, we're talking about a R&R disc on Arista. Remember what happened to groups like Nerf Herder and Spiritualized? See... If you ask me, this album will be the year 2000 equivalent of *The Soft Bulletin* by The Flaming Lips, though it'll hopefully sell more than the meek 60,000 Wayne Coyne did.(CD)-**Darren "Hollywood" Paltrowitz**

Skid Row "40 Seasons: The Best of Skid Row" *(Atlantic, former home of Twisted Sister)*. The name of the record easily says it all, it's the best of Skid Row -- but what does that really say? Though Skid Row wasn't the least bit cool in their two-and-a-half album streak of *Billboard* success, this is a disc to pick up. Despite their lack of inner-meaning, there's no denying that tracks like "Youth Gone Wild" and "18 And Life" remain anthems today. Sources tell me that this one would be perfect for a blasting at a NCC kegger... (CD)-**Darren "Hollywood" Paltrowitz**

Sleater Kinney "All Hands On the Bad One" *(Kill Rock Stars, 120 NE State St. #418, Olympia, WA 98501)*. I received this CD two days ago, and although the music itself is nice, poppy and positively fun to listen to, it's the lyrics that are so amazing. After the last album (maybe two) I haven't been too into Sleater-Kinney, but *All Hands On the Bad One* has the ol' blunt in your face, shove it down your pants style of lyrics that albums like *Call the Doctor* had. These lyrics even make me think back to Heavens to Betsy time... just really grown up. Corin particularly stretches her vocals on this album, and really takes full advantage of that vocal range she has. But the old attitude is definitely still there. Songs such as "#1 Must Have" and "The Ballad of A Ladyman" address the grrl power mall movement, and point to the bands members' perspective while writing this album. Or check out "Male Model" or "Was it a Lie" (that include lyrics like "you don't own the situation, honey/you don't own the stage/we're here to join the conversation/and we're here to raise the stakes")... Does this meet the expectations of the core audience that has grown up with Sleater-Kinney? God I hope so! although musically it sounds like two different bands from their first albums to now, the message is still there, the emotion is still rising, and their fight is still being fought.(CD)-**Jack**

Sloppy Seconds "Garbage Days Regurgitated EP" *(Nitro,7071 Warner Ave. Suite F-736, Huntington Beach, CA 92647)*. A rip off cover and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title from Metallica. Sloppy Seconds are old and they do seven covers on this EP. "I Won't Grow Up," is from the musical Peter Pan. They also do songs by Holly and the Italians, Joan Jett, Dee Dee Ramone, Robin Johnson, Alberto y Los Trios Paranoias, and "TV Party," by Black Flag. All the songs have the same Rock n' Roll Punk sound, with snotty vocals very reminiscent of Joey from the Vindictives.(CD)-**Chris.Comm**

Smashing Pumpkins "Machina/The Machines Of Gods" *(Virgin, address is in the Yellow Pages)*. After the band lost a bit of it's sonic edge on '98's *Adore* by dabbling in electronica/alternative soundscapes, The Pumpkins' latest finds Billy Corgan and Co. returning more to it's noisier, Rock-driven roots while still retaining heavy production value as found on their last disc. With legendary producer Flood in the picture, the overall final product features some gutsy anthems like the track "Everlasting Gaze" and other songs that are more dreamier and plush layered in poppy overtones. Yes, I'm aware of the fact that our very own writer Mike Bazini trashed this release (see Issue # 55 for the scoop) I must say while in no way is *Machina* as classic in an alterna sense as *Siamese Dream* it's alright for what it is. Rumour has it this is Rosie O'Donnell's favorite CD to listen to while she bakes cookies!(CD)-**Alex**

The Smugglers "Rosie" *(Lookout, POB 11374, Berkeley, CA 94712)*. A pretty good, upbeat Rock thing here. I would say fans of the Delta 72 would like this.(CD)-**Mr. Noiz**

SNFU "The Ping Pong Ep" *(Alternative Tentacles, POB 419092, San Francisco, CA 94141)*. I've been a big SNFU fan for years. It was one of the first "punk" bands I ever started listening to. Previous to that, it was all Hardcore. To this day I still love them for the melodies and their extremely dry sense of humor. It continues with this great, although short, CD. This could be the best thing SNFU has recorded dating back to their pre-Epitaph days. Fast, punky, melodic tunes with Chi-Pig's signature vocals. It's all about a great band remaining great.(CD)-**Myk**

Sonny Sixkiller "This Is Your Heaven" *(Vital Cog, POB 7846, Princeton, NJ 08543)*. Happy pop from the ex-Moped drummer, part-singer Kara Lafty. Putting on this disc makes you want to run around in a field and think happy thoughts. So I put this disc on a lot. She has the help of ex-Moped guy Bret Tobias, and has the nice bass sounds of Billy Warburton. For fans of Superchunk and Palomar.(CD)-**Jack**

Splendor "Halfway Down The Sky" *(Columbia/ C2...Go to the friggin' website!)* Call me a softy by Punk Rock standards, but I really like Splendor. For those of you that occasionally flick on WPLJ, WLIR, or WBLI -- you'll probably know the following three tracks, which also make for great singles: "Yeah, Whatever," "Monotone," and "I Think God Can Explain." Regardless, Splendor is all about the layered guitars, fill-laced drumming, and heart-felt lyrics, all of which while totally singable. In other words, nothing to complain about as you have melody, harmony, and a bit of an edge here or there. If you're going to touch a major-label Rock album from the past six months, make sure it's this one... (CD)-**Darren "Hollywood" Paltrowitz**

Steve Tyrell "A New Standard" *(Atlantic...dude, lay OFF!)* Name sound familiar? Yep, he was in both *Father of the Bride* movies! There's an interesting deal here, as Steve Tyrell chose to do an album of American standards. We're talking Gershwin and all that early 20th Century stuff, from "I've Got The World On A String" to "I'll Be Seeing You," so of course this is some quality stuff. But how is it different from other attempted albums of standards? Steve actually used many of the same session guys that were used on many of the original recordings by Sinatra and that crowd. An album to buy your parents and grandparents to prove they've raised you well... (CD)-**Darren "Hollywood" Paltrowitz**

Stratovarius "Infinite" *(Nuclear Blast, POB 43618, Philadelphia, PA 19106)*. This is one of those bands that you hear about on the underground whispers. They are huge in Europe, also happens to be where they are from, and play to thousands at the summer festivals. Yet miraculously, they have never even had a US release till now. Amazing prog Metal, with super up tempo drums. Almost classically trained guitar players and a vocalist with an amazing singing voice. There are no growls or spoken words on this disc. Just true power Metal vocals from arguably the best in the business. It is great to hear a band with proper talent play these difficult piece unlike some shitty band trying to sound cultured. This is the cream of the crop and it's a real shame they aren't plain huge here. Go check this out for yourself.(CD)-**Myk**

Stuck Mojo "Declaration Of A Headhunter" *(Century Media, 1453-A 14th St., Suite #324, Santa Monica, CA 90404)*. This CD could receive airplay on a radio station such as K-Rock. Stuck Mojo remind me a bit of the band Sevendust; they both dish out groove-driven Hard Rock/Metal which features melodic, gutsy singing, not the overplayed rapped out vocal approach or generic screaming. Just like Sevendust, Stuck Mojo hail from Atlanta, Georgia as well. Interesting enough, these chaps tackle political and social oriented issues, especially on the spoken word ditty "An Open Letter," which is more or less the band's rant and rave on Jesse Jackson and his political agenda. Don't be surprised if this outfit winds up on The Ozzfest tour.(CD)-**Alex**

Summon "Baptized By Fire" *(Baphomet/Necropolis, POB 14815, Fremont, CA 94539)*. It doesn't get any blacker or faster than this. There are few, speed-wise, that can compare to this band. It sounds like the vocalist is slicing across his own chords with a razor blade. The guitarist fingers must be unwatchable, and the drummer has got to be ready to have a heart attack. This is blistering, pissed off, Black Metal. It may not be original, but the song structure is good. The band is tight as fuck, and they have great artwork. Summon has all the makings of a great Black Metal band.(CD)-**Myk**

Sunfactor "Re: Regarding" *(Year 3 Thousand, POB 30051, London SE1 9FY)*. One of those bands that I would imagine would sound a lot heavier in a live situation, but you never know. It sort of reminds me of Promise Ring meets Firehose. Not bad.(CD)-**Mr. Noiz**

Supremium "Lucky" (*Pop Squad, 7510 West Sunset Blvd #107, Hollywood, CA 90046)*. Pop Squad is officially three for three folks, in that this is their third great disc out of three releases. Yeah folks, that was alliteration for those of you that paid attention in English class -- but what can you do? Here you have a semi all-star group as far as LA bands go, since Rob Klonel is a well-noted session drummer, main songwriter Bruce Witkin is a major underground producer, keyboardist Doug Nahory is from the Brendan Lynch Band, and guitarist Coz Canler is from The Romantics (yeah, that's what I like about them). In other words, your safe assumption of Supremium having a pop-based Rock and Roll sound is on the money. However, we're talking "pop" in a good and proper context as in that of decade's past... Eleven super-catchy songs about finding love and then losing it -- how can you go wrong? At least it's not a Fred Durst joint!(CD)-**Darren "Hollywood" Paltrowitz**

Sunny Day Real Estate "The Rising Tide" *(Time Bomb, 6 West 57th St., New York, NY 10019)*. This is sort of the SDRE second album? Well, after SDRE regrouped in 1997 after their three-year breakup, 1998's release showed the newer sound of a more textured band, as well as a new bassist to replace Nate, who left to be a Foo Fighter. On their newest release, SDRE come back as a three piece, as Jeremy Enigk takes over bass duties, but this is something so transparent, I had to read it in the press kit. At times this reminds me of post "Tom Sawyer" Rush, which is most apparent on "Snibe;" they also choose to showcase the band's willingness to experiment with some voice-box sounds (just like Rush on *Subdivisions*), as well as very unique vocals over top notch musicianship. I would have to say that this is my second favorite SDRE album, with *LP2* as my favorite.(CD)-**Mr. Noiz**

Tam "Hello My Friends Do You Read Me" *(Roadrunner, 902 Broadway,*

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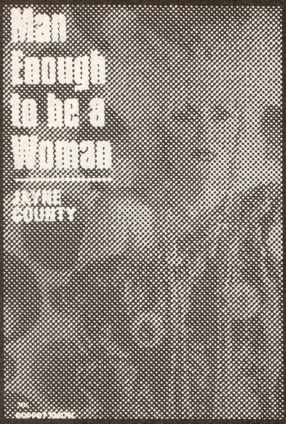
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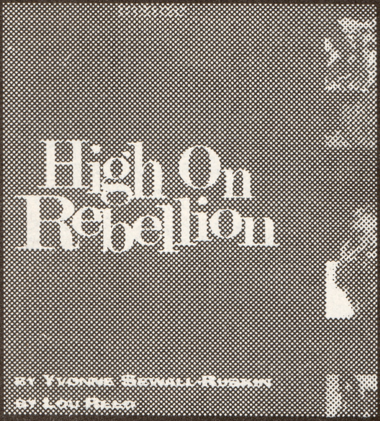
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New York, NY 10010). Listening to this is just as dull as eating Twizzlers on rye bread for dinner. Tam's Oasis entwined in electronica noodling just doesn't work. Sure the atmospheric guitars, narrative Brit accented vocals and various loops and samples make for an interesting listen, but sadly all songs easily fall flat due to a total lack of catchiness, hooks and quality songwriting. I intend to donate this CD to the Salvation Army. 'Nuff said.(CD)-**Alex**

Thorn Spawn "Blood Of The Holy, Taint Thy Steel" *(Baphomet/Necropolis, POB 14815, Fremont, CA 94539)*. Another release on Killjoy's Baphomet records. The music is totally non-stop blistering Black Metal. There are no keyboards. The band wears bullet belts and korpse paint. The guitars have those symphonic sounding, lighting fast riffs, and the drummer more than gets the job done. On the other hand, the artwork just sucks. I don't care if he **is** in the band. The record cover is bunk. There are some very strong Burzum influences, and also some Darkthrone and Marduk. This is a well executed album, with some of the best "old" style in full effect. A definite for fans of *Deathcrush*, Immortal, and Marduk. Evil to the highest degree.(CD)-**Myk**

Three Ways Till Tuesday *(Common Ground, POB 1583, North Hampton, NH 03862)*. Now this is what I call Emo Hardcore. It is very similar to early Lifetime and Farside. The vocals are clean, but the drums are still pounding. There are guitar riffs that just border being heavy. They have bite to them, but they aren't full out distorted. You have a vocalist who can sing, but doesn't sound like he's slipping into a coma after slitting his wrist. This is one of the best Hardcore records I've gotten in ages. I highly recommend it to all. Maybe it will snap some of you Emo, backpack wearing morons back into reality.(CD)-**Myk**

Too Hip For The Room "Bill Gates, Jesse Ventura and Ben Stein Walk Into a Bar..." *(Cosmic Funnybone, POB 1300, Bellmore, NY 11710)*. If you haven't heard these guys chances are you will love 'em... They've got the "folkie" going on through their mostly-acoustic line-up of instrumentation, but the humor never hits a low. The latest on these guys is that their track "I Wanna Be Ben Stein" is actually played before each taping of *Win Ben Stein's Money* for the studio audience. Really. On this album, Too Hip For The Room takes on the theme of current events -- giving "treatment" to everyone from those mentioned in the record's title to Leonardo DiCaprio and Mayor Giuliani. Heck, a great nod to Monica Lewinsky on "Cigars Ain't Just For Smoking Anymore." Do I agree with everything the guys have to say? No, but it's all in good taste. Wait -- define "good taste," Rich... Oh, you know I'm kidding! *Horror Garage* rules!(CD)-**Darren "Hollywood" Paltrowitz**

The Travoltas "Modern World" *(Coldfront, POB 8345, Berkeley, CA 94707)*. Who likes the Beach Boys? Who likes the Ramones? If you do, then go get this album. Personally, I found The Travoltas annoying and monotonous. Every song sounded like the last. But hey, what do I know?(CD)-**Jack**

Udo "Holy" *(Nuclear Blast, POB 43618, Philadelphia, PA 19106)*. I have been an Accept fan for almost as long as I can remember. I can see that bizarre video for "Balls To The Wall" in my imagination, and I remember seeing them for the first time in 1985 when they opened for Iron Maiden. It caused me great pain to listen to the last couple of albums that had the Accept logo adorning them; the band became a true parody of themselves, the consummate "band that doesn't know when to quit." I was glad the day I heard they broke up. Now I'm really happy. This Udo record really rocks. It's slower than your average Accept album, but it is much heavier in some ways. The vocals take on a much darker tone than those of the past, and the chords are lower and more resounding than the last couple of Accepts. This is the true German Metal sound, brought to you by those that pioneered it.(CD)-**Myk**

Ultrafine "Ultrafine" *(Green Point Music Works... http://www.greenpointmusic.com)* When you have a real-deal Gibson-playing six-stringer, a bad-ass bassist who knows more fills than a Motown session guy, and a drummer who beats the crap out of his drums with creative Moon-esque syncopation -- all of whom can sing -- you know you've found something special. Ultrafine is going to be huge one day and you're to thank me for letting you know that in advance. They're part-Foo Fighters, part-Cream, part-Lenny Kravitz, well... they put the "power" in the term "power trio" but also they put the word "melody" in "melodicism," even if there is no "y" in there! They're also a great group to see live.(CD)-**Darren "Hollywood" Paltrowitz**

Under The Sun *(Magna Carta, POB 1820, 108 E. 51st St., New York, NY 10022)*. Magna Carta is well known for their Prog Rock releases, and Under The Sun fits that description to the highest degree. If nothing else, you can't say that this band can't play. There are all amazing artists, and you can hear it in the orchestration and the song structures. The vocalist has a great voice, but I just am not a huge fan of Prog Rock. You can tell that these guys are amazing, it just leaves me a little flat and goes on a little too much. I wish I could play half as well as the members of UTS. For all you aficionados out there, you should do yourself a favor and check this out; if you're just looking for a pounding record, you may want to look elsewhere.(CD)-**Myk**

Union "The Blue Room" *(Spitfire, www.spitfirerecords.com)*. I didn't hold high hopes for this band. The way I see it, this is a collaboration between two guys who were instrumental to the downfalls of major bands. John Corabi nearly single-handedly took out Motley Crue, and Bruce Kulick played on virtually all of Kiss's worst albums. Unfortunately (and somewhat predictably) their luck carries over to Union. This is just boring, wanna be Garage Rock. It's almost New York Dolls rooted, but with a totally up to date feel. The vocals are so uninspiring it reminds me of the movie *Johnny Pneumonic* with Keannu Reeves. I didn't even bother (neither should John). This is just dull, and they are trying to play like ex-members of former great bands. But think about it: these guys aren't in those bands now, and both bands have had their careers hugely resurrected. All that was wrong then is now crammed into one record. Think about it.(CD)-**Myk**

US Crush *(Immortal, 338 N. Football Rd, Beverly Hills, CA 90210)*. This is purely a modern day Rock record. It has radio written all over it, but if you listen closely you can hear some good influences. Bits of RFTC and Elvis Costello mostly stick out, but it reminds me most of the heavier bands of the early '80s. They were boppy and catchy, but they had that guitar edge to them. Believe me, US Crush is far from a memorable record; it definitely melts into the bunch, but if you sit and actively **listen**, it can be enjoyable.(CD)-**Myk**

V/A Smogtown/Teenage Knockouts *(Dead Beat, POB 283, Los Angeles, CA 90078)*. Both bands on this split get a bunch of tracks. Both bands have a early '80's Punk sound. At points Smogtown remind me of TSOL. Teenage Knockouts, on the other hand, remind me a little of Supernova, but as if they were from the '80s. This CD would give Lopez a woody.(CD)-**Mr. Noiz**

Tiltwheel (*Cool Guy, POB 2361, Santa Fe Springs, CA 90670)*. I remember reviewing a Tiltwheel 7" a long time ago, but I can't remember what they sounded like (my turntable is on the fritz), but I remembered that I liked them. I would say this is a faster version of Social Distortion.(CD)-**Mr. Noiz**

Tara Jane O'Neil *(Quarterstick, POB 25342, Chicago, IL 60625)*. This is really mellow and sedate music from the ex-Rodan/Retsin bassist. This is really good, but you have to be in the right mood for it. The press kit said, "Vocally there are hints of Sade" on the CD and I will agree. This is music you would listen to while watching clouds.(CD)-**Mr. Noiz**

The Up On In "Steps For Light" (Big Top, 955 Massachusetts Ave., PMB 115 Cambridge, MA 02139). This 11 song instrumental album

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features Zach Barocas (ex-Jawbox) on drums. Charlie Bennet plays upright and electric bass. Mr. Ryan Grayson plays the electric guitar. I'm usually not into instrumental stuff but I can get through this CD without a complaint. It's chill, mellow stuff. At times it's jazzy, other times it gets punky in a Jawbreakerish way. Some songs sound like Jets to Brazil without vocals. No song goes over three minutes, which works in their favor. Something to soothe the soul with indeed.(CD)- **Chris.Comm**

V/A "A Fistful Of Rock N' Roll Vol. 1" *(TeePee, POB 20307, New York, NY 10009).* Volume 1 in what could be the biggest series in underground Rock ever. A collection of the best of the best. Compiled by Mr. TeePee and Sal from Electric Frankenstein. All tracks are previously released, but never has a collection of groups of this magnitude been put together. With all the bands that are coming out these days, this is the only way to find out what you really like, not to mention it's like the best mix tape ever made. Highlights include EF, Candy Snatchers, Zeke, and the other 12 bands on this disc.(CD)-**Myk**

V/A "A Fistful Of Rock N Roll! Vol. 2" *(Tee Pee, POB 20307, New York, NY 10009).* This is the second volume of this kick ass series. There are 15 more tracks of beer spewing and bad attitudes. This disc features a couple of unreleased tracks by Dexateens, Iron Boss, and Haunted Heads. The highlights include Supersuckers, Snake Charmers, and our own Jones Crusher. So far, this continues to be the best display of the modern Garage Rock, Punk scene going. Even the released tracks, for the most part, are from hard to get vinyl. You can't go wrong with these discs. I'm already primed for *Volume 3*.(CD)-**Myk**

V/A "Boycott Radical Records" *(Radical, 77 Bleecker St., New York, NY 10012).* A 25 song label sampler featuring: Blanks 77, Road Rage, Inspecter 7, The Booked, The Agents, ICU, Sturgeon General, The Cuffs, and Social Scare. I wasn't really into this decent blend of Oi!, Ska, Punk, and Hardcore that this CD had to offer. I'd say Road Rage is my favorite band on here, delivering the Punk/Hardcore goods the way it should be.(CD)-**Chris.Comm**

V/A "Check This Out III" *(Onefoot/Devil Doll, POB 30727, Long Beach, CA 90853).* This is the third installment of the Check It Out series from Onefoot. It contains 27 tracks from bands such as Latex Generation, LES Stiches, Gameover, Migraines, Nooner, Jakkpot, Electric Frankenstein, and At The Drive In. Most songs are standard pop numbers, most of them undistinguishable from one another. Although this style is not exactly my cup of tea, I'm sure all of you pop (gulp!) punkers will eat this stuff right up. EF stands out, as their songs are the most amount RockNRoll. At The Drive In also delivers a pretty cool Emo/Punk pop tune, "Give It A Name," which is about as catchy as the clap in a whorehouse. Oh yeah, they fuckin' wail live. The best song on here is the Migraine's Punk "Fraternity Boy." You'll be singing that one for days. There is nothing in the insert but a request to visit their website at www.onefootrec.com so go to it. On a side note, the cover warns that "this CD contains lyrics and music that could be deemed CRAP by some listeners." Go figure.(CD)-**Corporate Whore**

V/A "Eulogy/Good Life Recordings Budget Sampler" *(Good Life/Eulogy, POB 590833, Ft. Lauderdale, FL 33359).* This is a 24 track onslaught of Speed Metal, Hardcore, Death Metal, Black Metal -- all types of fuckin' Metal and Hardcore -- co-released between the hardworking boys and girls at Eulogy and Good Life. Bands include New Day Rising, Birthright, 25 Ta Life (featuring Jimmy G of Murphy's Law and Vinny Stigma of Agnostic Front), Reveal, For The Living, Driven, Forever And A Day, and Discount. My favorite song is "Quarantine" by Spread The Disease; it's one of the scariest and meanest fuckin' songs I've ever heard. Then again, most of the songs on here are fast and pissed and angry as hell, with the exception of the pop offering of Discount, but hey, mixing it up is cool. The insert contains info about the albums each song is from and how to contact the bands. The perfect album for all you metalheads to give your mums on Mother's Day!(CD)-**Corporate Whore**

V/A "For The Dead In Space: Works of Pearls Before Swine" *(Magic Eye Singles, POB 6165, Baltimore, MD 21231).* Pure alterna crap. I have a feeling I would say the same if it was just Pearls Before Swine originals. This is worse; these are not even covers, these are interpretations. The bands changed the songs a bit to fit their own styles. I've heard a couple of PBS tracks in the past, and I have friends who are big fans, so I figured I would give this a try. This is utter bullocks, and so damn boring I don't think even suicide could relive the pressure. Avoid this like the plague.(CD)-**Myk**

V/A "Hellcat Records Presents... Give 'Em The Boot II" *(Hellc[illegible], 2798 Sunset Blvd, Los Angeles, CA 90026).* All assumptions are safe for this one as well... You have your big names and your little names, your great tracks and your bad tracks. Despite what I may have said in past Hellcat reviews, this looks to be a promising label -- so this album should be the perfect starting point in checking out some of Tim's newer signings. Tracks by Joe Strummer, Dropkick Murphys, Hepcat, Rancid, US Bombs, and many many more... (CD)-**Darren "Hollywood" Paltrowitz**

V/A "Hey Brother...Can You Spare Some Ska?" *(Vegas, POB 2175, Newport Beach, CA 92659).* This is a 24 song Ska compilation with songs from Bruce Lee Band, Link 80, Unsteady, Mad Caddies, Long Beach Dub All Stars, Slightly Stoopid, SFD, and countless others. The album starts off with a little spoken word about how Ska and Jazz was back in the day (good!) by Pocket Lent, and then goes into an assault of Jazz and Funk. I gotta hear more Pocket Lent! Link 80's blend of Hardcore chants and horns are highlighted on "Turn It Around" while LBDAS offer an amazingly groovy live track, from what I think is their first ever show, with "Marshall Loop Dub." Attaboy Skip delivers Twisted Sister's "We're Not Gonna Take It" with a Metal riff intro and everything. Undercover SKA's "March Slob" had me bobbing my head, as it reminded me of the type of song that would be played at Marlon Brando's daughter's wedding in *The Godfather*, if she was into Ska. The rest of the album is pretty standard Ska with the exception of the Pharmaceutical Bandits and Home Grown, as there is no excuse for being that bad.(CD)-**Corporate Whore**

V/A "Jackson's Jukebox" *(Kill Rock Stars, 120 NE State #418 Olympia, WA 98501).* This 20 song sampler from the fine folks at Kill Rock Stars is all over the map, covering all different styles of music, with bands ranging from Unwound, C Average (these guys are awesome), Mocket, Sleater-Kinney, Ronnie Spector, and *UTV's* own Mike "Sport" Murphy.(CD)-**Mr. Noiz**

V/A "Power From The North: Sweden Rocks The World" *(Digital Dimension/Nuclear Blast, POB 43618, Philadelphia, PA 19106).* This was a no brainer for me; it's a collection of current Swedish bands doing covers of classic Swedish bands. The current crop includes Hammerfall, The Crown, Meshuggah, Entombed, and In Flames. That was enough to sell me. Classic bands that were covered include Europe, Bathory, John Norum, Candlemass, and Yngwie Malmsteen. For me it pretty much works out as expected. My favorites are the bands I just mentioned, but to be honest, I don't know a lot of the original songs depicted here. It doesn't really matter though, as today's bands rock something fierce.(CD)-**Myk**

V/A "Super-Charger Hell: A Tribute To White Zombie" *(Dwell, POB 39439, Los Angeles, CA 90039).* This is where I put my foot down. Now we're getting ridiculous. A tribute to White Zombie? For what? Creating a kind of music that only horrible bands play, and is only listened to by former jock, mullet heads that drive SUVs? Give me a break! All I can picture while listening to this is all of the high school football team yelling, "Kill your mother, kill your father!" every time I walked by in my Metallica jacket in 1986. Pure crap, from the song writing, to the playing, to the fans.(CD)-**Myk**

V/A "To Magic: A Label Compilation" *(Prophecy Production,*

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Kurfuerstenstrasse 5, 54492 Zeltingen-Rachtig, Germany). This is comp of previously released stuff from what has become my favorite label in the extremely underground scene. With bands like In The Woods, Autumblaze, Drawn, and my favorite Empyrium, Prophecy has the most solid ethereal Metal line up in existence. Add to that the recent addition of suicide metallers Bethlehem, and this is a most compelling CD and label. This is now available domestically at better Metal stores and should be sought out. Here you will find the wonders that are Prophecy and the bands that everyone outside the US has been praising for years. It's essential listening for sure.(CD)-**Myk**

V/A "Victory Style 4" *(Victory, POB 146546, Chicago, IL 60614).* I always love the *Victory Style* comps, as they best display the works of the label at the time. What I don't like is the fact that there is nothing exclusive on it. A kid who buys lots of Hardcore records will own all the albums by the bands they like, so they won't buy this for a bunch of bands they haven't heard of. After all, they own half the disk already! If you put exclusive tracks on here, you'd better expose the lesser known bands by selling unreleased tracks by people you have heard of. That is what would make this record great, instead of something to send to radio stations for quick promotion.(CD)-**Myk**

V/A "What's Up Bro?" ErrorType: 11/Gameface *(Revelation, POB 5232, Huntington Beach, CA 92615-5232).* Six songs from two bands, both playing two originals and early '80's cover. Gameface goes first and shows off their pop Emo songwriting skills, which could probably land them a hit record. Their cover song is "Change Of Heart" by Tom Petty and the Heartbreakers. ET:11 serves up a slew of tunes that could have easily made it on their first release. They also picked a great cover choice with "I Got You" by Split Endz.(CD)-**Mr. Noiz**

V/A "Welcome To Santa Barbara Now Go Home" *(Fishbowl 4869, So. Bradley #18B #223, Santa Monica, CA 93455).* A compilation of mostly Santa Barbara area bands and labels, about 27 of them. Riverfenix and Ill Repute are the only bands I am familiar with. All different genres of Pop Punk are represented here.(CD)-**Mr. Noiz**

V/A Co-Ed/Pollen *(Cool Guy, POB 2361, Santa Fe Springs, CA 90670).* Two bands from the southwest are on this split CD. Co-Ed reminds me of a mix between Promise Ring, Dahlia Seed and Gameface. It's mid-tempo, catchy, and has smooth female vocals. Pollen reminds me of a cross between Shades Apart and ALL meets Gameface; I didn't like 'em as much as Co-Ed, but they score points with a hidden track cover of Rick Springfield's "Jessie's Girl".(CD)-**Mr. Noiz**

V/A Nobody Cares/Chachi On Acid "I Will Have 2 Fillings" *(Napalm Ape, POB 2510, Pt. Charlotte, FL 33949).* Two bands. Twenty songs. Nobody Cares plays snotty Punk Rock kinda similar to Guttermouth and Osker. Chachi On Acid plays lame Punk with various dashes of Hardcore here and there. Dumb song titles by Chachi like "I Hate Hippies and I Hate Hemp," and "I Wanna Be An Alcoholic" have been done already so many times. I hope this was a bad joke. Nobody Cares should care about who they do future split CDs with. Word.(CD)-**Chris.Comm**

Viking Crown "Innocence From Hell" *(Baphomet/Necropolis, POB 14815, Fremont, CA 94539).* So all you Pantera fans out there thought you knew all there was to know about Phil Anselmo. Well think again. Anton Crowley (Phil Anselmo) brings froth one of the most drudging and vile Black Metal records to date from the American soils. Playing all the instruments and getting Killjoy from Necrophagia (another Phil side project) to do vocals, Phil proves where his heart really lies. He does that other shit just to make money off all you losers, and then comes back to do what he really loves. I don't know that I would agree with the Mayhem reference that the press kit uses, but this is one vile recording. It's not the greatest Black Metal record ever, but for a one man gig it's not bad. It is his second effort and there is plenty of room for improvement, but you gotta believe. I have a new found respect for the man.(CD)-**Myk**

The Weakerthans "Fallow" *(Hopeless/Sub City, POB 7495, Van Nuys, CA 91409).* The Weakerthans (ex-members of Propagandhi and Elliot) play contemporary Rock influenced by Country, Folk and classic Rock n' Roll. Injected by the Punk Rock ideology of not being afraid to speak their minds, The Weakerthans show amazing sincerity within their introspective song writing. Vocalist/guitarist John K. Samson's gentle yet infectious voice is wonderfully accompanied by wispy, gentle pop. You are wrong to think this is an Emo album, and it's certainly not a Punk Rock record musically. What you have here is a band not scared to sing versus shout, and they can actually back that up with remarkably well-written songs. A portion of the proceeds from *Fallow* are being donated to the Mount Carmel Clinic located in Winnipeg, Canada. The Clinic provides health care to Winnipeg's inner-city community. The Weakerthans have provided the soundtrack for the working class. Now it's up to us to support it.(CD)-**Jack**

Ween "White Pepper" *(Elektra, home of heavily-promoted bands).* I am very surprised; Ween have made a fully-listenable and well-crafted record, the Chris Shaw-produced *White Pepper*. However, it's hard to tell if the lack of the usually frequent profanity and the sudden-appearance of romance in a lot of the cuts is sincere or for pure shock value, considering what Ween die-hards can get used to. On this album, the groups sounds like everyone from They Might Be Giants to Elvis Costello to Steely Dan to Pink Floyd -- don't get me wrong, there's a lot of ROCKING on here as well... I'm ashamed to admit that I've listened to this more than 20 times full-through! Doh, just did.(CD)-**Darren "Hollywood" Paltrowitz**

World/Inferno Friendship Society "The Singles" *(Gern Blandsten, POB 356, River Edge, NJ 07661).* For a bunch of years and several releases I have been raving about this group. They get better with age! Here you have a compilation of all those 7"s I reviewed. It is your best bet to get one of the most original bands ever into your collection. Carnival style Punk, with an Emo mentality. Lot's of oddities and originality, tremendous imagery in the layout and repeatedly great recordings make this a mandatory release.(CD)-**Myk**

Yellow Machinegun "Spot Remover" *(Howling Bull, POB 40129, San Francisco, CA 94140).* Remember everything I've said over the years about me usually not liking girl bands? Well, forget it! This is the sludgiest, nastiest, most grinding record I have heard in years. This Japanese trio just lets rip from note one and doesn't stop. This record so punishing it should have a Combat Core logo on the back. Yellow Machinegun should have played with Ludichrist and the Crumbsuckers. It's rare I get really excited about a band these days, but this is one band that deserves that distinction. Howling Bull is slowly becoming one of my favorite labels, between these guys and Hellchild. A total score.(CD)-**Myk**

The Ziggens "Live: Tickets Still Available" *(Skunk, 203 Argonne #202, Long Beach, CA 90803).* I think Larry May once said something like, "If you can't have fun, you ain't no fun." Enter The Ziggens. Following in the footsteps of other great bands like Kiss and Led Zeppelin, The Ziggens took it upon themselves to release this live collection of songs as sort of a live greatest hits album. The result is one of the most fun, drunken, punk rockin' surf parties of the year. The opening track, "Goin' Richter" could be on the *Pulp Fiction* soundtrack, and that's fine by me. Following that is a blistering rendition of Judas Priest's "Breakin' The Law;" I bet even Rob Halford will take up surfin' after hearin' it. There is even a Jim Morrison impersonation which will have Val Kilmer giving props! I'm not even listing my favorite tunes cause they're all equally partyin'. If you like Surf, Punk, Metal, Hardcore, Hip-Hop, whatever...get this. This baby is doin' for the summer what the 2MA CD did for the winter. Grab a beer, jump in the pool and put this on.(CD)-**Corporate Whore**

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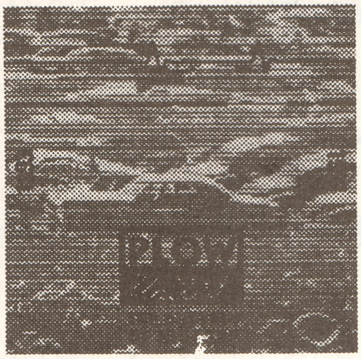

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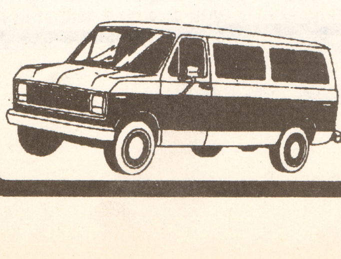

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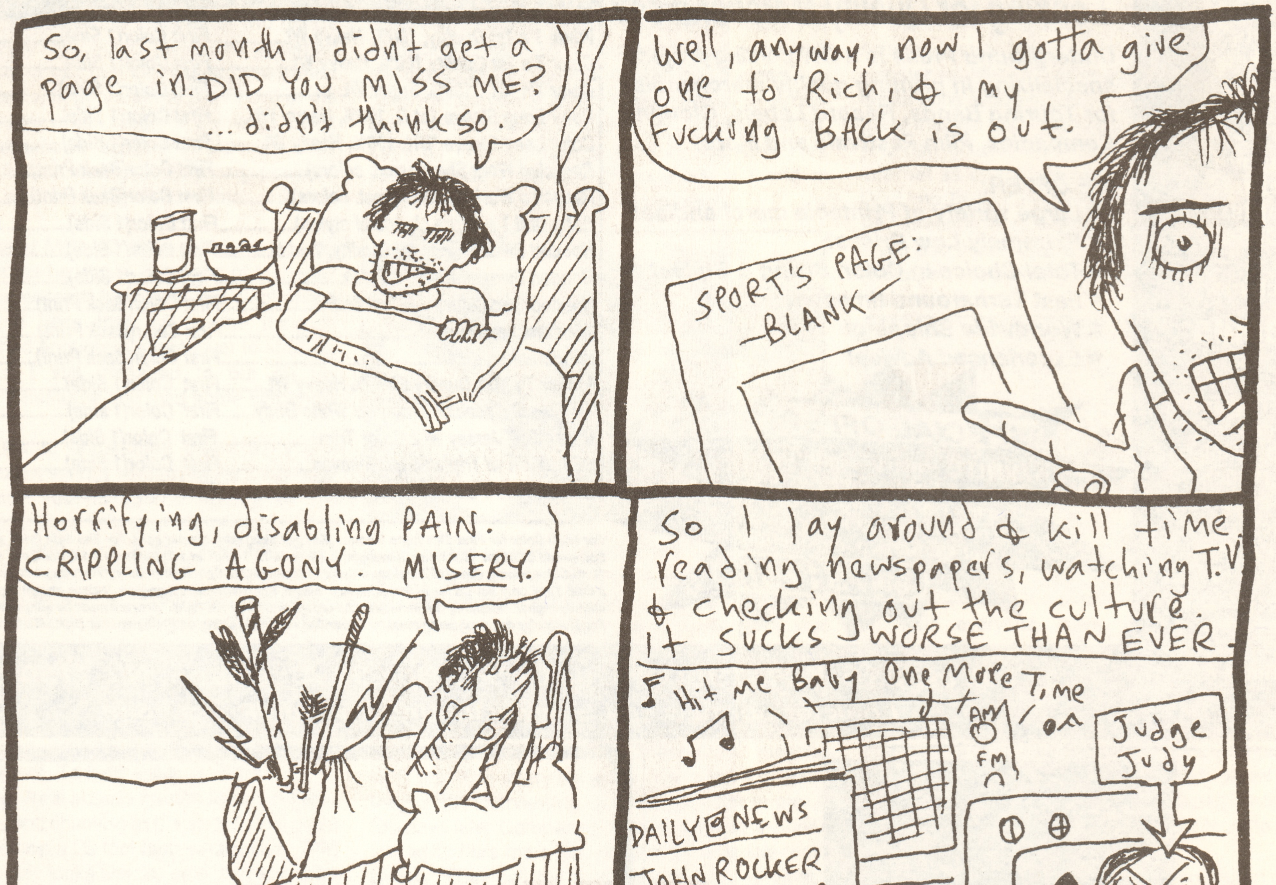
So, last month I didn't get a page in. DID YOU MISS ME? ...didn't think so.
Well, anyway, now I gotta give one to Rich, & my Fucking BACK is out.
SPORT'S PAGE: —BLANK—
Horrifying, disabling PAIN. CRIPPLING AGONY. MISERY.
So I lay around & kill time reading newspapers, watching T.V. & checking out the culture. It SUCKS WORSE THAN EVER.
♪ Hit me Baby One More Time
AM
FM
Judge Judy
DAILY NEWS
JOHN ROCKER LYNCHED FOR SPEAKING
Shraawk! Shraaawk!
Then RICH shows up with supplies for me! RICH FUCKIN RULES!
VICEROY
HALF & HALF
1/2
1
SELTZER
& How do I reward him? WITH A SHITTY, POORLY DRAWN STRIP, with NO PUNCH LINE! How Punk is that?
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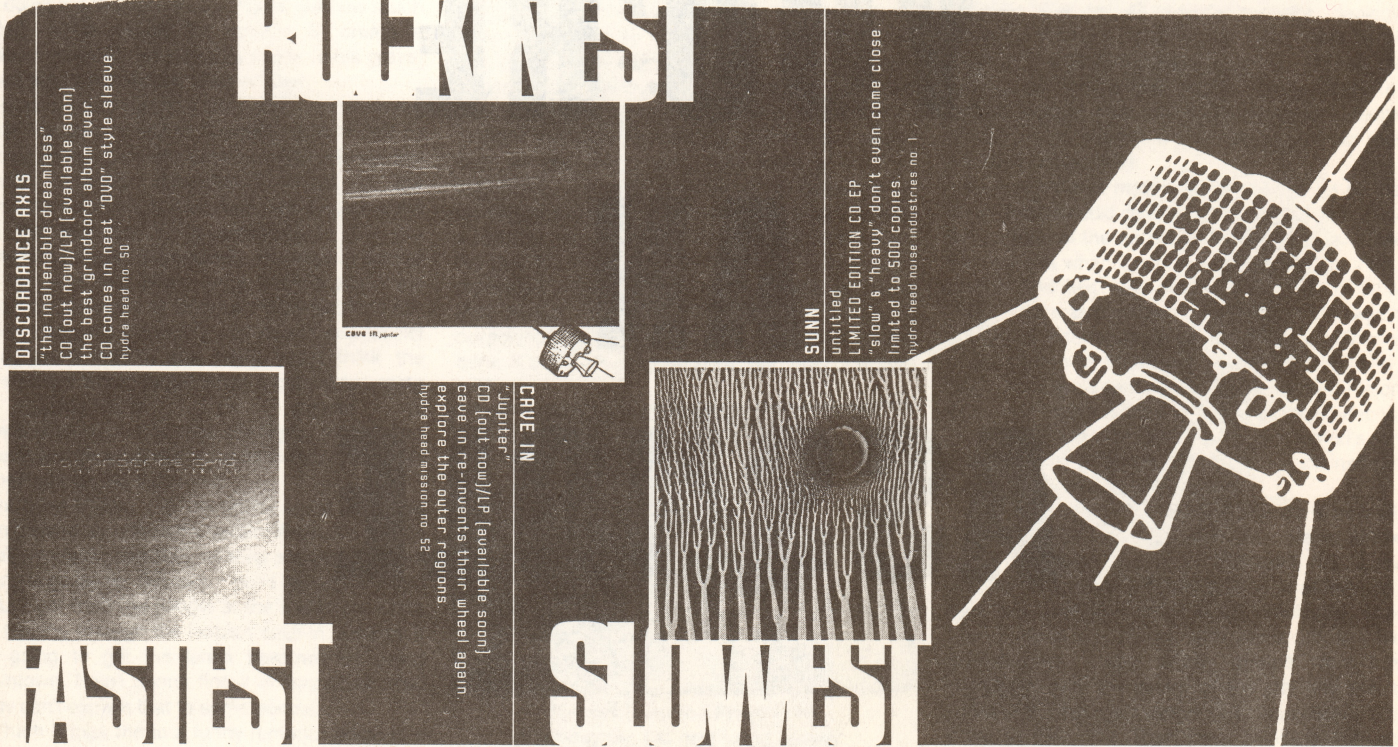

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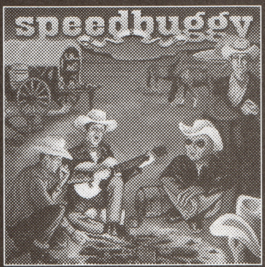
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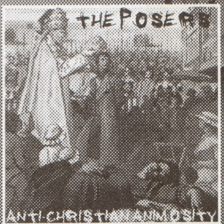
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